

**THE *MÉLODIES* OF CÉCILE CHAMINADE: HIDDEN
TREASURES FOR VOCAL PERFORMANCE AND
PEDAGOGY**

BY

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The *Méodies* of Cécile Chaminade: Hidden Treasures for Vocal Performance and Pedagogy

Introduction

A catalog of the *méodies* of Cécile Chaminade is needed to provide voice educators with viable vocal study and performance options for singers of different levels when assigning French Romantic vocal repertoire. Chaminade was one of only a few female composers during the Romantic era whose source of income was derived solely from composing and publishing her own music, and voice educators are often unaware of the vast number of *méodies* that she contributed to the vocal repertoire.

At present, no annotated catalog of the published *méodies* or duets of Cécile Chaminade exists. Some information about the *méodies* can be found in both Marcia Citron's book, *Cécile Chaminade: A Bio-Bibliography*, 1988 and in Candace Magner's article in the March/April 2001 issue of the *Journal of Singing*. Magner lists the *méodies* and duets but includes only the title, instrumentation, poet, publisher, publication year and the first few words of the piece. With slightly more information than Magner, Citron adds dedication information, length of the piece in page numbers, selected performances including date, performance place and performers. After studying these *méodies*, it is evident that Chaminade's volume of *méodies* has been grossly neglected. Therefore, this annotated catalog of the *méodies* and duets of Cécile Chaminade is unique and

comprises 137 published *mélodies* and nine duets containing publication date, poet, key, range, tessitura, tempo marking, level of difficulty, appropriate voice type(s) the piece is best suited, and a brief commentary/analysis of each piece including, but not limited to, musical form, key/modal changes, accompaniment style and contribution, text painting, vocal challenges and other useful pedagogical and performance information. Chaminade dedicated each of her *mélodies* to various persons including musical composers, performers and/or poets. Occasionally, a dedication name is included with various entries but will be limited to well-known musical persons, rather than including dedications for each *mélodie* that can be found in the Citron book. There is also an appendix listing her choral works with solo performers including publication date, poet name, key, ranges and tessituras of chorus members and soloists, tempo marking, and the types of voices scored for the work.

Vocal educators can use any piece as an opportunity to teach basic vocal techniques including breath management, registration, resonance, agility, diction, expression and phrasing but Chaminade had a system where these attributes were presented at beginner, intermediate, and advanced levels of difficulty. Her philosophy was that students needed to know, understand and master fundamental principles of their instrument. She advocates mastery of vocalises in order to sing well and composed the perfect example in *L'été* which contains continual scale patterns to strengthen agility. Since French Romantic vocal repertoire is often beyond many young and undergraduate students, Chaminade's *mélodies* offer voice educators an opportunity to address one or two specific vocal challenges at a time without overwhelming students' vocal abilities.

While the focus of this document is the *mélodies* catalog, composer background information will be included to fully understand her work as a composer and how her contribution to French Romantic vocal repertoire is pertinent for vocal study. This large volume of *mélodies* exhibits her strong commitment to increasing the vocal music repertoire. Additionally, her levels of difficulty rating system--beginner, intermediate or advanced--and recommendations for specific voice types demonstrates her understanding of using these *mélodies* as training tools to improve vocal skills, performance and abilities.¹

Organization

The project contains a brief discussion of Chaminade including biographical information, music education, marriage, honors and awards, recital tours, compositional style, large form compositions, composer, poet and textual influences, her role as a successful female composer in the Romantic era as well as a general overview of instructions from Chaminade on how to sing and play her *mélodies*. The *mélodie* entries are arranged alphabetically but the duets and choral works, in the appendix, are arranged by opus number. Each entry will include as many of the published keys as possible. When there are multiple collections with the *mélodie*, each collection is listed with the key found therein. If the key is different from previous ones, the key will be given as well as range, tessitura, and appropriate voice type(s). This should make locating keys, ranges, and tessituras appropriate for specific voice types easier for vocal educators and students. Thankfully, many of the *mélodies* are in at least two different keys for higher

¹[as told to William Armstrong], "How to Sing and Play My Compositions," *The Ladies' Home Journal*, November 1905, 19.

and/or lower voice types. In a few cases, there are more than two keys to accommodate other voice types such as bass-baritones and contraltos. Levels of difficulty will be noted with numbers one, two or three representing beginner, intermediate, and advanced levels respectively. Occasionally, an asterisk will appear after the number in the level category to indicate that this level was assigned by Chaminade herself. All other assignments are made by the author and assigned according to the challenges in each piece compared to the pieces in Chaminade's list found in the November 1905 issue of *The Ladies Home Journal*.²

Vital Statistics, Discovery of Talent, and Early Music Education

Cécile Chaminade was born in Paris on August 8, 1857 and died in Monte Carlo on April 13, 1944.³ Her early musical influences and training began in early childhood with her father, an amateur violinist, and her mother, a pianist and singer. Both parents inaugurated and nurtured Chaminade's early musical training.⁴ In an interview with Chaminade's mother in the August 22, 1897 issue of the *Brooklyn Eagle*, Cécile, as a child, was always exposed to good music in the home. Her mother recalled that Cécile would sing back many of the pieces she had heard with a special preference for Beethoven's compositions. From these early days, Chaminade developed a love for music and composition that was later recognized by Georges Bizet, the most influential friend, neighbor and guest in Chaminade's Vésinet home.⁵ Bizet encouraged her parents

²[as told to William Armstrong], 19.

³Marcia J. Citron, "Chaminade, Cécile (Louise Stéphanie)," *Grove Music Online, Oxford Music Online*, available from <http://www.oxfordmusiconline.com> (accessed July 10, 2008).

⁴Candace Magner, "The Songs of Cécile Chaminade," *Journal of Singing* 57 (March/April 2001): 23.

⁵Cécile Tardif, "Cécile Chaminade" in the Classical Composers Database, <http://www.classical-composers.org/comp/chaminad> (accessed January 29, 2010).

to foster her musical aptitude by giving her the opportunity to study at the Paris Conservatoire, providing a solid musical education for her. He even offered to oversee her education himself⁶ and according to Chaminade, was a true friend who took an active interest in her compositions.⁷ Unfortunately, Chaminade's father had strict and biased rules concerning his daughter's musical education, believing that "...girls of the bourgeoisie were intended to become wives and mothers,"⁸ not attend the conservatoire. Although he was immovable, he did allow her to study privately with professors at the Paris Conservatoire including piano with Félix le Couppey, harmony with Augustin Savard and composition with Benjamin Goddard.⁹

Musical Salons, Family and Composer Influences

In addition to a musical education with instructors from the Paris Conservatoire, Chaminade used the musical salon as a venue for performing her compositions, gleaned both knowledge and critiques from other composers and performers. The Chaminade home outside Paris, Le Vésinet, was an active musical salon where composers and performers showcased their compositions and talents and where various composers like Bizet, Chabrier, Gounod, Massenet, Saint-Saëns, and Ambroise Thomas were often found.¹⁰ Traditionally, music was not the dominant focus of the French salons but provided background for intellectual conversation; however, through the influence and insistence of Liszt and Chopin, salons grew in importance in the 1830s and 40s in Paris

⁶Rupert Hughes, "Women Composers," *Century Illustrated Magazine (1881-1906)*, March 1, 1898, 771.

⁷Francis Arthur Jones, "Cécile Chaminade," *Magazine of Music*, October 1894, <http://pao.chadwyck.co.uk/PDF/1268067637730.pdf> (accessed March 8, 2010), 223.

⁸Carol Kimball, *Song: A Guide to Art Song Style and Literature*, 2nd ed. (Milwaukee: Hal Leonard Corporation, 2005), 201.

⁹Ibid, 201-2.

¹⁰Ibid, 202.

until 1869 when they became the center of musical life.¹¹ This year was pivotal to launching Chaminade's musical career as a composer with assistance from Bizet, who discovered her musical talent.¹² The salon provided a level of equality between genders, offering a respectable place for the compositions of bourgeoisie women to be played and heard.¹³

In addition to Bizet's encouragement and influence, Chaminade was drawn to the music of Schumann who, according to her, was "the most imaginative and suggestive" of composers.¹⁴ Following Schumann's example of composing for the young, *Album für die Jugend*, Op. 68, Chaminade composed piano pieces for the young of her own namely, *Albums Des Enfants*, Opp. 123 and 126 and *Pastorale Enfantine*, Op. 12.¹⁵ Both provide young performers an opportunity to improve their basic skills to performance levels of advanced repertoire. Chaminade, like Schumann, often chose texts relating to the elements of nature as musical inspiration including, *Nuit d'été*, *L'été*, and *Refrain de Novembre*, to name a few. Schumann's *Ich grolle nicht* is an example of her admiration for his work by choosing a text about betrayal and the continuous use of eighth note chords in the right hand of the accompaniment as a pattern for her *mélodie*, *Trahison*.¹⁶ Additionally, evidence exists that she may also have been influenced by Schumann's *Volksliedchen* as a model for her *L'anneau d'argent*, matching both its simplicity and

¹¹James Ross, "Music in the French Salon," in *French Music since Berlioz*, ed. Richard Langham Smith and Caroline Potter (Burlington, VT: Ashgate Publishing Company, 2006), 91.

¹²Marcia J. Citron, *Cécile Chaminade: A Bio-Bibliography* (New York: Greenwood Press, 1988), 4.

¹³Ross, 100.

¹⁴"Mdlle. Chaminade," *The Minim*, May 1895, <http://pao.chadwyck.co.uk/PDF/1268068453743.pdf> (accessed March 8, 2010), 114.

¹⁵Citron, *Cécile Chaminade: A Bio-Bibliography*, 21.

¹⁶Hughes, 775.

charm¹⁷ and written at important times in both composers' lives. *Volksliedchen*, was written in 1840, known as Schumann's year of song, while Chaminade's *L'anneau d'argent*, published in 1891 was significant because it was composed in the largest decade of her *mélodie* compositions.¹⁸

The influence of other composers also extends to Richard Wagner with similar opening measures of the Overture to *Die fliegende Holländer* and the opening measures of Chaminade's only piano concerto, *Concertstück*.¹⁹ She also had the opportunity to perform for other composers like Liszt who compared her style to that of Chopin.²⁰

She continued to play her music in salons until the 1880s when she decided to compose in larger form genres and give recital tours and concerts to promote her music and move her career forward.²¹ This bold move was rarely attempted by females in musical circles of the day and set the stage for her public popularity and success. Her knowledge of musical salons and tastes gave her the edge needed to compose and publish pieces that appealed to the public, especially female homemakers, and would ultimately be purchased and performed for home entertainment. She continued to compose large scale works until her father's death in 1887 when she took over the financial responsibilities for herself and her mother. She abandoned larger forms and began composing and publishing solo piano works and *mélodies* that were quickly marketable and would earn the most profit.²²

¹⁷Ibid, 774.

¹⁸Citron, *Cécile Chaminade: A Bio-Bibliography*, 10.

¹⁹ibid, 22.

²⁰Ibid, 4.

²¹Ibid, 5.

²²Ibid, 7.

Marriage to music publisher, Louis-Mathieu Carbonel

In addition to Chaminade's talent and musical education with instructors from the Paris Conservatoire, Chaminade's financial success as a female composer was contingent upon the performance and publication of her *mélodies* and solo piano works which may have caused her to consider a marriage to Marseille music publisher and family friend, Louis-Mathieu Carbonel. Their first meeting was in 1899 when Chaminade's mother asked Carbonel to accompany her daughter on tour in her place. Their marriage in 1901 was strictly platonic and involved a pre-nuptial agreement of separate residences, occasional visits, traveling together on tours but with no conjugal rights. Although Carbonel was twenty years older than Chaminade, he provided, in part, a small sense of security that allowed her to pursue her musical passion which was composing. She found it hard to divide her attentions between being married and composing, noting that women must usually make a choice between the two or marry a spouse that fully encourages the woman's talents. Unfortunately, Carbonel developed a lung disease in 1903 that eventually led to his death in 1907 and ended their short lived marital arrangement. From 1903-1907 Chaminade, his caretaker, provided for his needs which led to the publication of fewer *mélodies*.²³

Little substantiated information is known about the effects of Chaminade's marriage to Carbonel and any true and accurate information from the diaries of Chaminade or her mother was destroyed, at their request, upon their deaths. Although no written evidence exists, Carbonel's contacts and publishing enterprises may have provided assistance to advance the popularity, performance and publication of

²³Citron, *Cécile Chaminade: A Bio-Bibliography*, 14.

Chaminade's music. Speculating evidence in the 1900s exists, showing that her second largest decade of published *mélodies* (1900-1909) was during her marriage to Carbonel.²⁴

Her choice to marry Carbonel allowed her to have some financial security and support while maintaining her professional independence. Her commitment and dedication to her art served as an excellent and successful role model for female composers. She was quite independent and believed her musical art should always be first in her life as well as acknowledging the difficulties for female composers in balancing a career and family life. Unlike other women composers, she published *mélodies* and solo piano works specifically targeting the publishing market of homemakers to sell more compositions and earn more revenue.²⁵

Awards, Honors and Recital Tours

Due to the public's acceptance and the appeal of her compositions, Chaminade's fame increased and she received many awards and honors for her contributions to the music world. In 1892 she was appointed an Officer of Public Instruction and in 1913 she received the highest civilian award in France, the *Chevalière de la Légion d'Honneur*, making her the first woman composer to receive such an award. Other honors received included the Order of St. John the Lateran from the Pope,²⁶ the Laurel Wreath from the Athens Conservatory in Greece, and the Order of Chefekat from the Sultan of Turkey.²⁷

²⁴Ibid, 10.

²⁵Marcia J. Citron, "Cécile Chaminade," in *The New Historical Anthology of Music by Women*, ed. James R. Briscoe (Bloomington: Indiana University Press, 2004), 244.

²⁶Citron, *Cécile Chaminade: A Bio-Bibliography*, 17-8. According to Citron, the date is unknown which obscures the identity of the Pope.

²⁷Byron Sutherland, "French Composer Cécile Chaminade Created Romantic Salon Pieces," *Clavier*, September 1, 2001, 26.

The awards and honors increased Chaminade's popularity which also elevated the demand for recital tours. She gave tours in Germany, Vienna, Poland, Hungary, Romania, Bulgaria, Serbia, Greece, Turkey, Belgium, England, and the United States. The recitals featured her music exclusively and the program alternated between solo piano works and *mélodies* accompanied by Chaminade. The tours in England and the United States were particularly significant to her success and popularity as a female composer and will be discussed in the following paragraphs.²⁸

Performance tours in England began in 1892 with performances nearly every year until 1924 and won her the admiration of the British public and Queen Victoria. Chaminade received special attention from the Queen, a devoted supporter, who often invited her to the palace to perform. In 1897 the Queen bestowed on her a Jubilee Medal, one of the highest honors in England. The act was reciprocated by Chaminade when she composed *Reste* in honor of the Queen's daughter, Princess Beatrice in 1899. Further proof of the Queen's admiration of Chaminade's music is evidenced by the playing of her organ *Prélude* (Op. 78) at Queen Victoria's funeral in 1901.²⁹

As successful as the tours in England were to Chaminade's popularity and success, the tours in the United States were even more triumphant as evidenced by the formation of many Chaminade fan clubs in the late 19th and early 20th centuries. Her popularity granted her interviews for popular American magazines such as *Century Magazine*, *The Etude*, and *The Ladies Home Journal* and she was featured in many prominent newspapers such as the *Boston Evening Transcript* and *The Brooklyn Daily*

²⁸Citron, *Cécile Chaminade: A Bio-Bibliography*, 10-12.

²⁹Ibid, 11.

Eagle. These interviews and features established the groundwork for numerous invitations to come to the United States and perform her music.³⁰

Chaminade toured the United States beginning in 1908 where she visited and performed in eleven cities in two months including concerts in New York (Carnegie Hall), Boston, Chicago, and Indianapolis, to name a few. Most recitals featured her compositions and all but two concerts featured her solo piano works and *mélodies* where she served as the accompanist. She usually traveled with her own vocalists, Yvonne de St. André, a mezzo-soprano and an English baritone, Ernest Groom.³¹ Choosing these voice types for her *mélodies* was significant due to the volume of compositions she wrote for lower voice types, which seemed to be her preference.

Another reason she toured the United States was in response to the formation of music clubs in the late 19th and early 20th centuries bearing her name which increased her popularity as a feminine role model. These clubs, developed in partnership with the National Federation of Music Clubs,³² provided a performance outlet for amateur musicians. Many of these clubs, comprised mainly of women, named their organization after her to show their appreciation and devotion to her music. Most clubs did not limit performances to her music exclusively, but rather, chose a more diverse selection of composers. According to Citron, the Brooklyn Chaminade Club created a motto by Amelia Gray-Clarke in the form of an anagram, listed below, demonstrating their captivation and deep affection for Chaminade and her music.³³

³⁰Citron, *Cécile Chaminade: A Bio-Bibliography*, 14-5.

³¹Ibid, 16.

³²Ibid, 15.

³³Ibid.

C = Concentrated and Concerted Effort
 H = Harmony of Spirit and Work
 A = Artistic Ideals
 M = Musical Merit Maintained
 I = Inspiration
 N = Notes (every kind except Promissory)
 A = Ardor and Aspiration
 D = Devotion to Duty
 E = Earnest Endeavor

Nearly 100 clubs were formed widely throughout the United States.³⁴ Her recitals in the United States and interviews for magazines and newspapers elevated her to a celebrity status, creating more recognition and popularity for her *mélodies*.

Compositional Style

Chaminade's compositional style relating to her *mélodies* include memorable melodic lines, mostly strophic or other simple ternary forms, the use of homophonic chords in the piano accompaniment, and even Spanish and dance influences as well. In composing accompaniments for her songs, Chaminade admits to composing them with orchestral sounds and effects in mind. She believed that her accompaniments, while full and sustained, were just as important to the song as the melody.³⁵ Her *mélodies* are genuine examples of French Romantic music including influences of composers of the time and are in part a credit to her success. Her accompaniments sometimes exhibit a hint of impressionism with strikingly dissonant chords as well as her use of novel motives or effects in order to portray the text.³⁶ Although her compositions received numerous criticisms for being overly feminine and lacking versatility, her *mélodies*, constructed from simple ternary forms, appealed to amateur musicians in the home. Recognizing that

³⁴Citron, *Cécile Chaminade: A Bio-Bibliography*, 15.

³⁵[as told to William Armstrong], 19.

³⁶Hughes, 774.

her music would be sold to women homemakers, she composed her *mélodies* by levels of difficulty to match the skill level of the performer. Her sample graded list of a few *mélodies* appears in *The Ladies' Home Journal*³⁷ thus, making them the perfect pedagogical tool for vocal instructors. Composing for this market generated large revenue and solidified her success as one of a few women composers that derived their income solely from composing and publishing their own music.³⁸

Compositions other than *mélodie*

In an interview with Francis Jones, Chaminade tells of her first published piece, a mazurka at age seven, and how she often spent time at the piano working out melodies and harmonies. She claimed that she could not remember a time when she did not compose and began composing small religious pieces for church, including *Morceaux Religieux*.³⁹ Although Chaminade's biggest productivity were her *mélodies* and piano character pieces, she composed some larger works in the years 1880-1902. She began with chamber works including two trios, Op. 11 (1881) and Op. 34 (1887). Additionally, one of her *mélodie*, *Chanson Sérénade Espagnole*, was later transcribed for a trio (Op. 150) by Fritz Kreisler. Her only opera, an opéra comique composed in 1882, was *La Sévillane* and had only one private performance at her parents' home. Her teacher, Benjamin Goddard gave her an assignment to complete, a *ballet symphonique*, *Callirhoë*, Op. 37 (1888) that enjoyed many performances which added to its success. Movements from this work were extracted and fashioned for solo piano, namely *Pas des écharpes*,

³⁷[as told to William Armstrong], 19.

³⁸Steel Moegle, "Cécile Chaminade (1857-1944): the context of her music," <http://www.mmc.edu.mk/IRAM/Conferences/StrugaIII/pdf/17Steel.pdf> (accessed July 15, 2008).

³⁹Jones, 223.

Scarf Dance, and *Pas des amphores*, Amphora Dance, both of which became popular staples of the piano repertory.⁴⁰

Following her ballet, she composed a piano concerto, *Concertstück*, Op. 40 (1893), a *symphonie dramatique*, *Les amazones*, Op. 26 (1888) a dramatic work for orchestra, soloists and women's chorus, and *Concertino*, Op. 107 (1902) for flute and orchestra, a standard in the flute repertory, and commissioned by the Paris Conservatoire for a competition.⁴¹ She also composed various choral works, a few of which are included in the appendix.

Her second most popular genre, piano compositions, afforded her over 179 published pieces, many of which were character pieces, designed to appeal to women homemakers and thus sell in the private market. In addition to popular pieces like *Pas des écharpes* and *Pas des amphores*, *Automne* (Op. 35, no. 2), composed in the style of Liszt, and *Airs de Ballet* were also quite popular.⁴² She also published her only piano sonata, Op. 21 (1895) dedicating it to Moritz Moszkowski, a German composer and critic who later became her brother-in-law.⁴³ According to Citron, the sonata has some Germanic influences and notes that this piece did not appear as a staple on her touring recitals and may have been composed for Chaminade's enjoyment instead.⁴⁴

Mélodies

Abandoning the larger genres for solo piano works and *mélodies* with success was rare for a woman composer in the Romantic Era. Critics often viewed her *mélodies* as

⁴⁰Citron, *Cécile Chaminade: A Bio-Bibliography*, 5, 7-8.

⁴¹Ibid, 10.

⁴²Hughes, 772-3.

⁴³Citron, "Cécile Chaminade," in *The New Historical Anthology of Music by Women*, 244.

⁴⁴Citron, *Cécile Chaminade: A Bio-Bibliography*, 21.

being too feminine with overtly sweet and charming tendencies. Conversely, her larger works were considered too masculine and robust for a woman composer.⁴⁵ She began composing *mélodie* as early as the 1870s. The subsequent dates indicate the decade of publication and the quantity of *mélodies* produced with the greatest number of published *mélodies* occurring in the 1890s.

1870s	8 <i>mélodie</i>
1880s	15 <i>mélodie</i>
1890s	64 <i>mélodie</i>
1900s	41 <i>mélodie</i>
1910s	10 <i>mélodie</i> ⁴⁶

Authors and historians disagree as to the reason for this and can only postulate a few scenarios of explanation. Citron states that performing works on public recitals was a socially acceptable and practical means of support for women composers. The publicity from the recitals generated the increased sale of her music; however, in France Chaminade's compositions did not receive the respect and recognition they deserved. This may have caused her to extend her marketable range of *mélodies* by giving tours in other countries but there also could have been a lack of interest for her compositions.⁴⁷ Her recital tour programs were comprised of alternating *mélodies* and solo piano works with Groom and St. André or local singers.⁴⁸

Her father's death in 1887 may also have played a part in the increase in *mélodie* compositions. Unfortunately, many sources disagree about the financial condition of the Chaminade household after her father's death but Citron notes that their home in Paris

⁴⁵Citron, "Chaminade, Cécile (Louise Stéphanie)," *Grove Music Online, Oxford Music Online*.

⁴⁶Citron, *Cécile Chaminade: A Bio-Bibliography*, 10.

⁴⁷Ibid.

⁴⁸Ibid, 10, 16. Sample touring programs are noted in "How to Sing and Play My Compositions," *The Ladies' Home Journal* 22 (November 1905).

was sold and that their financial debt increased due to some bad investments.⁴⁹ Since the *mélodies* were popular and enjoyable for female homemakers, more revenue for the household was generated. The second highest number of published *mélodies* occurred in the first decade of the 1900s and although unsubstantiated, her marriage to music publisher Carbonel may have contributed to her vast quantity of published *mélodies*.

Poets and Textual Influences

Chaminade often found inspiration from nature, the sea, spiritual and/or emotional poetry and exotic places as they are referenced in her songs.⁵⁰ She enjoyed composing mostly at night and mentions doing so in the summer months, which may have inspired *Nuit d'été* and *L'été*.⁵¹ In transmitting text into song, Chaminade was methodical in her process. After reading poetry that affected her strongly, she immediately was impressed to set the words to music and which poems should be set and the musical forms they would take. She memorized⁵² the text and allowed it to settle in her heart and mind before writing a final draft for publishers.⁵³ Chaminade used both famous and obscure poets for her songs and returned to several poets many times including Edouard Guinand, Armand Silvestre, Charles Fuster, Pierre Reyneil, Charles de Bussey and Robert Myriel. She also used texts from women poets including Rosemonde Gérard, wife of poet Edmund Rostand, as well as Emma di Rienzi, Amélie de Wailly, Baroness d'Ottensfels, Madame J. Thénard, Camille Roy, Marguerite Dreyfus, and Thérèse Maquet. She used

⁴⁹Citron, *Cécile Chaminade: A Bio-Bibliography*, 7. Since Citron was given permission to view and photograph documents by Chaminade's great niece, Madame Colette Lorel-Savard and her daughter, Madame De Cornulier, her information is probably the most accurate.

⁵⁰Magner, 26.

⁵¹Jones, 223.

⁵²[as told to William Armstrong], 19.

⁵³Ethelyn Friend Middleton, "The Idol of the Girls: A Personal Glimpse of Mademoiselle Chaminade," *The Ladies' Home Journal*, February 1900, 7.

five texts from Gérard, wife of poet Edmund Rostand who wrote the texts for Emmanuel Chabrier's animal songs, *Villanelle des petits canards*, *Ballade des gros dindons*, and *Les cigales*.

Chaminade's Advice for Vocal Performers and Accompanists

A unique feature about Chaminade is that actual interviews, with specific advice for singers and accompanists, on how to sing and perform her music have been published. Two articles, "How to Sing and Play My Compositions"⁵⁴ and "How to Play My Compositions,"⁵⁵ both from *The Ladies Home Journal*, are very helpful for understanding how to perform her compositions. The latter is a condensed version of the first and since the articles are accessible, only a few highlights will be given in order to understand how to perform these *mélodies* with sincerity and authenticity.

Most of the advice is for singers and Chaminade gives three directives for learning her pieces. First, she recommends that the singer read and understand the meaning of the poem because as a composer she chooses texts that make solid impressions or invoke sentiment. She is opposed to English translations of her songs because she carefully considers the expression of each word and prefers the original language, even if the pronunciation is not of good quality. After comprehending the text, she suggests playing through the melody line to become more familiar with it. Lastly, she suggests playing through the accompaniment and advocates that singers should study

⁵⁴[as told to William Armstrong], "How to Sing and Play My Compositions," 19.

⁵⁵[as told to William Armstrong], "How to Play My Compositions," *The Ladies' Home Journal*, October 1908, 23.

the piano in order to be more independent of their accompanist and become better musicians.⁵⁶

Chaminade's accompaniments are composed with orchestra instruments in mind. Like Schumann, she believed that the accompaniment and voice formed a partnership to convey the message of the text. Most of her accompaniments contain full chordal harmonies or arpeggiated chords with the melodic line written above them. She suggests that the pedal be changed very carefully with each harmonic change to provide the clearest support for the vocalist.⁵⁷

Chaminade's Last Years

After 1910, Chaminade's career and compositional activities began to slow down due in part to her mother's death in 1912, World War I and ministering to wounded soldiers. According to Citron, Chaminade's declining health began with a decalcification of her foot due to a "stringent" vegetarian diet but may more accurately refer to a vegan diet which eliminates both meat and dairy products. Her declining health contributed to her desire to distance herself from the public. During this decade she did accomplish two lasting legacies that include recording some of her music on piano rolls for the Aeolian Company in London and signing a publishing contract with Enoch in France to be the sole publisher of her music. Her poor health led her to spend the last years of her life in obscurity in Monte Carlo until her death in 1944.⁵⁸

⁵⁶[as told to William Armstrong], "How to Sing and Play My Compositions," 19.

⁵⁷Ibid.

⁵⁸Marcia J. Citron, *Cécile Chaminade: A Bio-Bibliography*, 17-9.

Catalog of *Méodies*

All *méodies* are scored for voice and piano unless otherwise indicated.

A l'inconnue

Publication date: 1892

Poet: Charles Grandmougin

Key: A Major

Range: B3 – F[#]5

Tessitura: E4 – B4

Tempo: Allegro vivo

Level: 2-3

Voice Type(s): Mezzo/Baritone

Sources: 2^{er} *Recueil de vingt mélodies par C. Chaminade*

Vocal album: 37 songs with piano accompaniment: high voice

Key: A Major

Song-Albums by C. Chaminade, vol. 2

Key: A Major

Cécile Chaminade: 37 Songs, high voice, vols. 1, 2

Key: C Major

Range: D4 – A5

Tessitura: G4 – D5

Voice Type(s): Soprano/Tenor

This *mélodie* has many challenges for the singer that can be addressed in the voice studio. The first challenge is to work with students on long phrases that will need more breath management. The second challenge is singing the French diction at a faster tempo. Thirdly, the vocal line is quite independent from the accompaniment. Although the vocal line is not difficult, the accompaniment plays only sporadic chords as if trying to resemble the strumming of an instrument, possibly a guitar. The basic musical structure of the piece is an AABA form; however, Chaminade has changed the recurrences of the A section to resemble only the first few measures of the original, thus almost construing a through-composed *mélodie*, which was rare for her. The text is about looking out across the sea and dreaming of an unknown love. The poet dreams of meeting the lover and discusses their features and their meeting. This piece provides a good contrast to other Chaminade pieces and could be performed as part of a set for a recital.

L'absente

Publication date: 1888

Poet: Edouard Guinand

Key: B^b Major

Range: F4 – G5 (B^b5)

Tessitura: F4 – D5

Tempo: Allegro agitato

Level: 3

Voice Type(s): Soprano/Mezzo/Tenor

Sources: *Twenty Songs: Book 3 for High Voice and Piano*

Twenty Songs: Book 3 for Low Voice and Piano

Key: B^b Major

1^{er} volume de vingt mélodies: Méloides de C. Chaminade

Key: B^b Major

Cécile Chaminade: Album of Songs, vol. 1

Key: B^b Major

Vocal album: thirty-seven songs with piano accompaniment: high voice

Key: C Major

Range: G4 – A5

Tessitura: G4 – E5

Voice Type(s): Soprano/Tenor

Cécile Chaminade: 37 Songs, high voice, vols. 1, 2

Key: C Major

This piece has a definite Spanish influence that is apparent in the accompaniment. The harmonies and arpeggios are reminiscent of a strumming guitar. The accompaniment arpeggios are also part of text painting about the wind chasing the cloud, birds winging, and a comet speeding through the air. The voice is completely independent of the accompaniment and the singer must be a strong musician to sing against the arpeggios in the accompaniment. The range is best suited for a soprano or tenor because it lies mostly in the transition of middle to upper voice for mezzos and between lower and upper register transitions for baritones. The occurrences are quite frequent which makes this song ideally suited for upper voices. The musical form of the piece is ABAB. Chaminade constructs the vocal line to resemble the rise and fall of an arch. This is most evident in the B section where the text is about missing a loved one. Chaminade uses

rising sequences in the vocal line to build to an exciting climax at the end of the B section, which makes it ideal for the final song in a recital set.

L'allée d'émeraude et d'or

Publication date: 1900

Poet: Robert Myriel

Key: B^b Major

Range: D4 – G5

Tessitura: F4 – D5

Tempo: Moderato

Level: 2

Voice Type(s): Soprano/Mezzo/Tenor

Source: *Quatrième Recueil de mélodies: voix élevées*

This *mélodie* is about the month of October, the autumn season and falling leaves. The story line is about an unrequited love who once waited faithfully for a lover for many summers. Unfortunately, the lover never came and the unrequited love no longer waits for them. The beautiful melodic line is simple and has non chord tones emphasizing the sorrow felt by the abandoned lover at the ends of phrases. There are also many repeated notes reminiscent of recitative that represents the poet's reflection of the past. There are deceptive harmonies at the ends of phrases as Chaminade moves through different key areas. She uses many ninth chords to increase the emotional intensity and add different harmonic interest to the piece. The accompaniment is chordal throughout and the vocal line is independent from it. This piece is a great first song for a soprano, mezzo or tenor and is not demanding in either passaggio. Students can use this piece to work on singing legato and expressive techniques.

Alleluia

Publication date: 1901

Poet: Paul Mariéton

Key: C Major

Range: B3 – D5

Tessitura: D4 – B4

Tempo: Allegretto

Level: 1

Voice Type(s): Mezzo/Baritone

Sources: *Mélodies: Premier recueil: voix mezzo-soprano*

Quatrième recueil de mélodies: voix élevées

Key: E Major

Range: D[#]4 – F[#]5

Tessitura: F4 – D5

Voice Type(s): All

Alleluia, a short, through-composed piece, is like a hymn to spring that awakens love and illustrates all of the wonderful happenings in nature. The poet is refreshed and love is revived with the elements in nature that suggest spring. The song combines both short and long phrases that may be challenging for a young/beginning singer as phrases don't always allow much time for renewal breaths before beginning a new phrase. It has been assigned to level one because the range and tessitura are easily accessible and can be sung comfortably by all voice types in their specific key. The melodic phrases are constructed in the form of an arch with ascending and descending notes that add to the anticipation and excitement of the season. The vocal line contains no interval beyond a fifth and receives support from the accompaniment in many areas. The piece, set at a moderate tempo, allows the student to master the French text without major difficulty. Another interesting feature is that it allows students to be expressive. It starts softly with contrasts of loud and soft in each section until building to a climax at the end, extolling the wonderful season of spring and the celebration of love. The accompaniment also adds some text painting after the words, *je vous aime, enfant, aimez-moi*, I love you child, do you love me; with playful, dance-like sixteenth notes that represent spring. The song climaxes at the end with a triple fortissimo in both the voice and piano extolling the return of spring and feelings of happiness. This selection would make a great closing piece for a Chaminade set on a recital and can easily be performed by all voice types.

Amertume

Publication date: 1898

Poet: Daniel Enoch

Key: e minor

Range: B3 – E5

Tessitura: E4 – B4

Tempo: Andante sostenuto

Level: 1

Voice Type(s): Mezzo/Baritone

Sources: 3^e *Recueil de vingt mélodies par C. Chaminade*

Mélodies: 3^e volume de vingt mélodies de C. Chaminade: voix élevées

Key: g minor

Range: D4 – G5

Tessitura: G4 – D5

Voice Type(s): Soprano/Tenor

The text for *Amertume*, bitterness, is based on the images of infidelity in a relationship. The poet speaks of the tears, the death of love and the pain of infidelity causing a broken relationship. The vocal melody is not difficult, covering only an octave and a fourth. The

musical form is ABA' where B visits related keys of G Major and the dominant, b minor. The return of the A section is shorter than the first with some rhythmic and melodic variety to accommodate the text. The accompaniment plays a very important role with rhythmic and melodic material that appears between sections A and B and also at the end of the piece on the word *mort*, death. Chaminade may have wanted these few measures to represent the death motive of the piece. Within this motive, she uses chromatic half steps to further demonstrate the bitterness of betrayal. Low octaves played by the left hand in the piano beginning at B1 to F[#]1 are also an indication of the depth of depression and despair felt by the betrayed lover. She also uses many diminished chords to delay resolution, keeping the bitter conflict at the forefront. There is also a pivotal suspension of F[#]4 to E4 that occurs in the death motive that demonstrates a sense of bitterness. The challenges for the voice will include learning to sing with legato and sostenuto. There is also the challenge of singing continually without pauses between sections. There is one place where the voice can rest between the A and B sections but all other phrases only have an eighth rest between them. There are octave leaps in the vocal line that can help students work on register transitions. The octave leaps are also Chaminade's way of expressing the bitterness felt by betrayal.

Amoroso

Publication date: 1891

Poet: Armand Silvestre

Key: C Major

Range: B3 – F5

Tessitura: E4 – D5

Tempo: Moderato

Level: 2*

Voice Type(s): Mezzo/Baritone

Sources: *Twenty Songs: Book 3 for High Voice and Piano*

Twenty Songs: Book 3 for Low Voice and Piano

Key: C Major

1^{er} volume de vingt mélodies: Mélodies de C. Chaminade

Key: C Major

Cécile Chaminade: Album of Songs, Volume 1

Key: C Major

Vocal album: 37 songs with piano accompaniment: high voice

Key: E^b Major

Range: D4 – A^b5

Tessitura: G4 – F5
 Voice Type(s): Soprano/Tenor

Cécile Chaminade: 37 Songs. high voice, vols. 1, 2
 Key: E^b Major

This *mélodie* has three strophes with little variation unless it is related to setting the text. Chaminade's accompaniment consists of repeated chords in order to showcase the melody and the text. The melodic line makes quick chromatic shifts often keeping both the singer and listener's interest. The combination of short and long phrases will give students a chance to work on their breathing skills with greater success. The diction could be a challenge for young singers but the tempo is not too quick and can be mastered. Repetition of this tune for three verses can be a bit boring but this piece is designed to help the singer focus on expression and dynamics, where younger singers often lack experience. Each verse offers many different changes of loud and soft that will challenge them to improve this skill. In an interview for *The Ladies' Home Journal*, Chaminade herself recommended this song for a soprano or mezzo.⁵⁹ It is possible that it could be sung by a baritone but, the instructor will need to work with the student in the upper register because of the transitions between lower and upper registers.

L'amour captif

Publication date: 1893
 Poet: Thérèse Maquet
 Key: C Major
 Range: C4 – E5
 Tessitura: E4 – C5
 Tempo: Allegretto
 Level: 2
 Voice Type(s): Soprano/Mezzo/Baritone
 Sources: *Mélodies: Premier Recueil: voix mezzo-soprano*

2^{er} Recueil de Vingt Mélodies par C. Chaminade
 Key: C Major

Vocal album: 37 songs with piano accompaniment: high voice
 Key: C Major

⁵⁹[as told to William Armstrong], "How to Sing and Play My Compositions," 19.

Song-Albums by C. Chaminade, vol. 2

Key: C Major

Nine Songs for High Voice and Piano

Key: E^b Major

Range: E^b4 – G5

Tessitura: G4 – E^b5

Voice Type(s): Soprano/Tenor

Cécile Chaminade: 37 Songs, high voice, vols. 1, 2

Key: E^b Major

The text for *L'amour captif*, captive love, was written by a female poet and is a spritely *mélodie* with an ABA' musical form. Both the vocal line and accompaniment are active in portraying the text, which is about a lover capturing love and not allowing it to escape. The text is about tying Love's wings so it will never leave the two lovers. The fast 3/8 tempo and the rhythms in the vocal line are light and lilting, signifying Love's wings. The short piano interlude also depicts Love's wings with the playing of both hands in the treble staff. The trills could possibly indicate the flutter of Love's wings. The vocal line moves quickly so it is important to have accurate diction. The opening measures with its chromatic dissonances build the drama and set the stage for the vocal line. The music is vibrant and the phrases move quickly. The primary challenge of this piece is diction but secondary would be teaching students how to be successful with quick breath recovery. The phrases are not long but the fast tempo could make it difficult for some students to take a relaxed, quick breath before each phrase. This is a delightful piece to program on a recital with a melodic line that is varied, interesting, and memorable.

Amour d'automne

Publication date: 1889

Poet: Armand Silvestre

Key: E^b Major

Range: B^b3 – E^b5

Tessitura: E^b 4 – C5

Tempo: Allegretto ben moderato

Level: 2

Voice Type(s): Mezzo/Baritone

Sources: *Twenty Songs: Book 3 for High Voice and Piano*

Twenty Songs: Book 3 for Low Voice and Piano

Key: E^b Major

1^{er} volume de vingt mélodies: Mélodies de C. Chaminade

Key: E^b Major

Cécile Chaminade: Album of Songs, Volume 1

Key: E^b Major

Vocal album: 37 songs with piano accompaniment: high voice

Key: F Major

Range: C4 – F4

Tessitura: F4 – D5

Voice Type(s): Soprano/Tenor

Cécile Chaminade: 37 Songs. high voice, vols. 1, 2

Key: F Major

This charming, upbeat melody is a study in keeping the voice moving throughout. The musical form is strophic with some minor rhythmic alterations in the verses to match the text, enabling students to focus on diction. Other challenges include leaps of a ninth that will help students make transitions from their lower to upper middle voice with greater ease. The faster tempo is a good contrast for the other slower French *mélodies*. The accompaniment acts independently of the voice and is chordal. There are a few places in the *mélodie* that are modal and move to a different key area, G^b Major, which can also be challenging to students and good for ear training. This song is especially good for baritones who still may not have a solid high voice. This song offers them an opportunity to sing a French piece that is challenging but not beyond their capabilities.

Amour invisible

Publication date: 1905

Poet: Charles de Bussy

Key: D^b Major

Range: D^b 4 – F5

Tessitura: G^b4 – D^b5

Tempo: Allegro vivo appassionato

Level: 3

Voice Type(s): Mezzo/Baritone

Source: Published separately as a single song (Paris: Enoch and Cie, 1905)

This piece is rated at the highest level of difficulty because the vocalist must have good intonation to maneuver through the different notes and changes of the chromatic melodic line. The vocal lines are long and often only have an eighth rest between phrases. The

piano introduction rises in parallel fourths and fifths to build excitement for the vocal entrance and sounds similar to German harmonies. The title refers to an invisible love that the poet met an evening in May. The image is burned on the poet's heart but the poet's feelings are unknown to the other person. Seeing this love stirs an intense burning passion within the poet. The accompaniment is mainly eighth note chords which depict the poet's intense desire and longing. The musical form is ABA'; however, the return of A has elements from the beginning but new material is also introduced making a strong case for through-composed instead. The accompaniment requires a very skilled artist. Chaminade uses the chromatic octaves in the left hand of the accompaniment at the words *demeure en mon sein*, remain on my breast, to demonstrate the ardent passion the poet feels toward his love. These chromatic ascending octaves help to build to a climax at *amour ardent au rouge émoi*, burning love to the red emotion, on an F5 but the choice of harmonies in the ending measure weakens the development of the climax. Despite the difficulty of the piece, it is comfortably within the range and tessitura of mezzos and baritones and would make a great start for a Chaminade set on a recital program.

L'anneau d'argent

Publication date: 1891

Poet: Rosemonde Gérard

Key: E^b Major

Range: B^b3 – F5

Tessitura: E^b4 – C5

Tempo: Andante

Level: 2*

Voice Type(s): Mezzo/Baritone

Sources: *Twenty Songs: Book 3 for High Voice and Piano*

Twenty Songs: Book 3 for Low Voice and Piano

Key: E^b Major

The First Book of Mezzo-Soprano/Alto Solos

Key: E^b Major

Mélodies: Premier Recueil: voix mezzo-soprano

Key: E^b Major

1^{er} volume de vingt mélodies: Mélodies de C. Chaminade

Key: E^b Major

Cécile Chaminade: Album of Songs, vol. 1

Key: E^b Major

<http://www.artsongcentral.com>

Key: D^b Major

Range: A^b3 – E^b5

Tessitura: D^b4 – B^b5

Voice Type(s): Mezzo/Baritone

Vocal album: 37 songs with piano accompaniment: high voice

Key: F Major

Range: C4 – G5

Tessitura: F4 – D5

Voice Type(s): Soprano/Tenor

Cécile Chaminade: 37 Songs, high voice, vols. 1, 2

Key: F Major

This *mélodie* has been named one of Chaminade's most popular because of its sweet innocence. The text is about a cherished silver ring. The musical form is ABA'. Although the melody is fairly simple, this song is a level two song because the phrases are longer, four measures, with a slower tempo and could be challenging for a beginning student. The accompaniment often has both hands in the treble clef demonstrating the sweet, delicate nature of the piece and the promises made signified by the little silver ring. The left hand doubles the vocal line at times but is augmented rhythmically. The text was written by a woman poet, Rosemonde Gérard, and may have been chosen by Chaminade as a reflection of her own thoughts and feelings about the short end to her marriage. Although this poem was written from a woman's point of view, it is also possible for it to be sung by a male singer.

L'anneau du soldat

Publication date: 1916

Poet: M. Colombaz

Key: E Major

Range: D[#]4 – E5

Tessitura: F[#]4 – D[#]5

Tempo: Allegretto moderato

Level: 2

Voice Type(s): All voice types

Source: Published separately as a single song (Paris: Enoch & Co., 1916)

This piece is appropriate for all voice types. I have rated the level of difficulty a two because of the abundant chromaticism in the piece requiring good intonation from the singer. The musical form is ABA' but the beginning of section B does have some elements from section A. The return of A is a much shorter version of the first A section with some new material added. The introduction of the accompaniment is reminiscent of soldiers leaving for war with the alternation of parallel octaves and fifths. The text is about a soldier who is leaving or has left for war and has given his girl a ring. The ring is very simple, made of the poorest of metals but the girl believes that its reflection inlaid with a wild rose is finer than the most precious of gem stones. Both the accompaniment and vocal line have triplets to depict the simpleness and sweetness of the soldier's last gift to his girl. There is some doubling of the vocal part in the chords of the accompaniment which will help young singers. Some of the phrases are a bit long but they alternate with others that are shorter. Chaminade also gives more rests between sections so the singer can rest the voice. There are places in the accompaniment where the piano imitates part of the vocal line and the soldiers' marching motive is heard. This piece is also a good starting French piece for all voice types and can be programmed with slower Chaminade pieces on a recital.

Attente (Au Pays de Provence)

Publication date: 1914

Poet: Philippe d'Ohsson

Key: E Major

Range: E4 – E5

Tessitura: E4 – C[#]5

Tempo: Allegro

Level: 2-3

Voice Type(s): All voice types

Source: *Mélodies: Premier Recueil: voix mezzo-soprano*

Attente (Au pays de Provence) is a beautiful piece that requires a gifted accompanist. The arpeggios in the accompaniment create a dream-like and reflective mood where the poet wanders through Provence waiting for his lover to return. The text speaks of aimless wandering that is depicted by the arpeggios of the accompaniment. This *mélodie* requires strong musicianship from the singer as the vocal line is completely independent from the accompaniment. The singer must also be very strong rhythmically. Chaminade also depicts the poet's despondency and weeping with descending sighs and grace notes in the vocal line. She also uses a touch of text painting with the words *croyant entendre tes pas*, thinking I hear your footsteps, by having the voice sustain a B4 for ten counts as the accompaniment imitates the voice so the listener focuses on the footsteps of the beloved.

Au firmament

Publication date: 1901

Poet: Paul Mariéton
 Key: E Major
 Range: D[#]4 – G5
 Tessitura: E4 – E5
 Tempo: Molto moderato
 Level: 1
 Voice Type(s): Soprano/Tenor
 Source: Published separately as a single song (Paris: Enoch and Cie, 1901)

Au firmament, to the firmament, details the poet's grief over his lover's death who now lives in heaven. The poet is looking to the sky as he remembers a beautiful night of love that he and his love once shared together. The poet wants to be alone with his grief and shuns those who don't understand or share his feelings as he tries to forget about her. The harmonic structure is typically French and has an ABA' musical form. The B section, in contrast, touches upon both e minor and C Major. The melodic line is not difficult consisting of stepwise motion with small intervals up to a fourth. It is a singable and memorable melody that can be learned quickly. The accompaniment consists of rolled chords while the melodic line is showcased above it. The singer should be secure rhythmically as there are several duples in 6/4 meter. This *mélodie* is a great beginning French piece for a tenor because the G5 only appears once and there are no large vocal demands.

Au pays bleu

Publication date: 1898
 Poet: Charles Fuster
 Key: C Major
 Range: A3 – F5
 Tessitura: E4 – C5
 Tempo: Allegro
 Level: 2*
 Voice Type(s): Mezzo/Baritone
 Sources: 3^e *Recueil de vingt mélodies par C. Chaminade*

Mélodies: 3^e volume de vingt mélodies de C. Chaminade: voix élevées

Key: D Major
 Range: B3 – G5
 Tessitura: F[#]4 – D5
 Voice Type(s): Soprano/Tenor

Au pays bleu, to the blue country, is about the poet reliving and recalling the memory of a place and time where he and his lover spent time together. The unique feature about this *mélodie* is the extensive and free use of the triplet in both the voice and accompaniment

throughout. In the opening bars of the accompaniment Chaminade uses the triplet figure on D4 to possibly signify the sound of a hunting horn calling the poet's thoughts to the time of life when he and his lover were confessing their love for each other among flowers of the woods. The text is also about the beautiful land that was always cheerful and void of despair and betrayal. Triplets are also used frequently in the vocal line. The harmonic structure is very romantic sounding with many fully diminished seventh chords. The musical form is ABA' with a key signature of C Major but many tonal center changes exist throughout. The B section appears to be in G Major but ends on an E^b Major chord, as in the beginning, which seems a bit odd. One challenge to note for the vocalist is that there is continuous singing with little recovery time for breathing between phrases and sections. It is a delightful piece for a baritone. Since the text speaks about *ma fiancée*, my fiancée, it is assumed that this should be sung by a male voice.

Aubade

Publication date: 1894

Poet: Edouard Guinand

Key: E^b Major

Range: D4 – F5

Tessitura: E^b4 – D5

Tempo: Andantino

Level: 2

Voice Type(s): Mezzo/Baritone

Sources: *Vocal album: 37 songs with piano accompaniment: high voice*

Song-Albums by C. Chaminade, vol. 2

Key: E^b Major

Six mélodies for medium voice

Key: E^b Major

Cécile Chaminade: 37 Songs, high voice, vols. 1, 2

Key: G Major

Range: F[#]4 – A5

Tessitura: G4 – F[#]5

Voice Type(s): Soprano/Tenor

Six mélodies for high voice

Key: G Major

Aubade, dawn song, has a delightful and beautiful melody with many charming elements. The text is about singing a song to the morning and the sights and sounds of nature at dawn's first light. The piece is strophic with a variation in the last verse. Here in this piece, like another *mélodie*, *L'été*, summer, Chaminade inserts a measure of grace notes and triplets to imitate the singing of birds. The accompaniment also imitates the singing birds with staccato triplets and scales. This piece is a level two because the accompaniment is mostly independent of the voice except for an occasional note in the harmonic structure of the piece. The accompaniment consists mainly of rolled chords except for the imitative bird song motive. Chaminade uses large leaps to emphasize specific words of the text including *amour*, love, *troublé*, disruption, *ardeur*, fervor, *choses*, things, and *fraîcheur*, coolness. The vocal line often outlines the harmony in the measure and Chaminade weaves them together to form a beautiful melodic line.

Auprès de ma mie

Publication date: 1888

Poet: Octave Pradels

Key: G Major

Range: D4 – E5

Tessitura: G4 – D5

Tempo: Allegretto

Level: 1

Voice Type(s): Mezzo/Baritone

Sources: *Twenty Songs: Book 2 for High Voice and Piano*

Twenty Songs: Book 2 for Low Voice and Piano

Key: G Major

Mélodies: Deuxième Recueil: voix mezzo-soprano

Key: G Major

1^{er} volume de vingt mélodies: Mélodies de C. Chaminade

Key: G Major

Cécile Chaminade: Album of Songs, vol. 1

Key: G Major

Vocal album: 37 songs with piano accompaniment: high voice

Key: A Major

Range: E4 – F[#]5

Tessitura: A4 – E5

Voice Type(s): Soprano/Tenor

Cécile Chaminade: 37 Songs, high voice, vols. 1, 2

Key: A Major

This light-hearted *mélodie* has many elements that will appeal to both students and audiences. The vocal line spans a ninth which is ideal for undergraduate mezzos and baritones. Having a smaller range allows the teacher to focus on French diction, as the piece moves somewhat quickly. The form of this piece is ABABA, unlike the typical strophic form Chaminade used often. The text references the poet's desire to be a bird winging its way through a forest by the sea shore; however, the poet decides to abandon these dreams to stay near and listen to their beloved's song. Chaminade has simulated the flight of a bird in the accompaniment with the sixteenth note motives in the right hand. These motives create a forward motion that simulates the bird's flight. The melodic line has a lilting quality that is fun to sing and is enjoyable for audiences. The challenge in this piece is learning to sing the text clearly and accurately in tempo. This piece provides a great contrast to the slower *mélodies* Chaminade composed.

Avenir

Publication date: 1905

Poet: Charles de Bussy

Key: F Major

Range: C4 – E5

Tessitura: F4 – C5

Tempo: Con moto

Level: 1*

Voice Type(s): Mezzo/Baritone

Sources: Published separately as a single song (Paris: Enoch & Cie, 1905)

Published separately as a single song (Paris: Enoch & Cie, 1905)

Key: E^b Major

Range: B^b3 – D5

Tessitura: E^b4 – B^b4

Voice Type(s): Mezzo/Baritone

The text of this *mélodie* is very touching because it speaks of the relationship between a mother and son. The text is from the mother's point of view and is about her son leaving to fight in a challenge alone. It is unclear if it is a physical fight as war, everyday battles of life, or weather related. The mother thinks about the many passing springs and summers and the misery she experiences from their separation; however, she is hopeful that he remembers and loves her. The musical form is AA' B A'. Section B is in the

relative key of a minor with some similarities to the A section. The vocal line is repeated throughout but requires good rhythmic skills with duples and grace notes. The accompaniment is helpful in this area and often plays the same rhythm and doubles the vocal line at times. Chaminade uses these duples in the voice and piano to demonstrate the mother's apprehension and sadness of missing her son. There are some long phrases that will require good breath control but this piece, unlike others by this composer, offers two or three measures of rest between sections allowing the singer to recover and prepare for the next section. This piece is somewhat monotonous and may not be the best choice for a recital program. Although it is written from a mother's point of view, it would be possible for a baritone to sing it as if telling a story.

Avril s'éveille

Publication date: 1896

Poet: Robert Myriel

Key: D Major

Range: D4 – F[#]5

Tessitura: F[#]4 – D5

Tempo: Allegro

Level: 3*

Voice Type(s): All voice types

Sources: *Quatrième Recueil de mélodies: voix élevées*

Mélodies: 3^e volume de vingt mélodies de C. Chaminade: voix élevées

Key: D Major

3^e Recueil de vingt mélodies par C. Chaminade

Key: C Major

Range: C4 – E5

Tessitura: E4 – C5

Voice Type(s): Mezzo/Baritone

This quick tempo *mélodie* is about the month of April and all of the nature events that occur including caressing winds, budding trees, shining sun against a blue sky, and blossoming flowers. The text is about lovers who share a walk and a private moment while enjoying all the beauty of nature around them. The piece is great for working on French diction and improving agility in the voice. There are many ascending and descending scale patterns in addition to larger intervallic leaps of sevenths and octaves. The piece begins in D Major but after the first section it moves to the dominant, A Major. The musical form is ABCA' but C acts more as a transition from the dominant back to the tonic, not as a fully independent section. Chaminade may have patterned this song after a sonata form with exposition, development, transition and recapitulation in the original key.

Ballade à la lune

Publication date: 1894

Poet: Alfred de Musset

Key: c minor

Range: F4 – G5

Tessitura: G4 – D5

Tempo: Moderato

Level: 2

Voice Type(s): Soprano/Tenor

Sources: *Nineteenth Century French Art Songs*

Cécile Chaminade: 37 Songs, high voice, vols. 1, 2

Key: c minor

Vocal album: 37 songs with piano accompaniment: high voice, vols. 1, 2

Key: a minor

Range: D4 – E5

Tessitura: E4 – B4

Voice Type(s): Mezzo/Baritone

Song-Albums by C. Chaminade, vol. 2

Key: a minor

Ballade à la lune, ballad of the moon, is a mysterious piece about the moon. The vocal line is independent from the accompaniment and Chaminade makes every effort to represent the text with specific musical elements. For example, the opening bars contain two elongated chords that demonstrate bells tolling. Additionally, there is a four note rhythmic and melodic motive that creates a sense of night, mysterious and austere. The piece is modal, alternating between c minor and C Major, and is written in modified strophic form with some musical changes to match the text. Chaminade creates a sense of mystery with repeated notes in the vocal line that draw your attention to the text. Most of the intervals are small (i.e. fourths, fifths) but there are several octave leaps from G4 to G5 where students can work on legato singing. The phrases are shorter so it is not challenging for taking breaths. Students must also be able to sustain a G5 comfortably for five beats. The accompaniment ends the piece with chords that represent the tolling of the bells in the right hand. Students can work on their expressive qualities in performing this piece.

Le beau chanteur

Publication date: 1900

Poet: Robert Myriel

Key: g minor
 Range: D4 – E^b5
 Tessitura: G4 – D5
 Tempo: Allegretto
 Level: 2
 Voice Type(s): Mezzo/Baritone
 Sources: Published separately as a single song (Paris: Enoch & Cie, 1900)

Published separately as a single song (Paris: Enoch & Cie, 1900)

Key: a minor
 Range: E4 – F5
 Tessitura: A4 – E5
 Voice Type(s): Soprano/Tenor

Le beau chanteur, the beautiful singer, has a haunting but lively melodic line. It belongs in the level two category because the phrases are longer (i.e. four measures) and the vocal part is mostly independent from the accompaniment. The musical form is AABA where the B section appears to be a sequence a third higher than the A section; but, Chaminade changes the second phrase and moves in a different direction. The vocal line consists mainly of ascending and descending steps with occasional intervals of a fourth or fifth. The B section is similar to the contour of the A section but the end of the section has ascending and descending intervals of a seventh. Since the text is about a handsome singer, Chaminade matches the text with a melodic line for the singer. She uses grace notes and longer rhythmic values on the French word for sing, *chante*, to further illustrate the text. The poet is friends with the handsome singer who is adept at singing in various ways, namely, kindly, bravely, and tenderly. In the first A section the accompaniment plays chords on weaker beats in the right hand while the left hand plays both a rhythmic and melodic pattern for the first six measures that gives insight into the singer's true occupation revealed in the next A section. The second A section tells of the singer who sings bravely while he is on the sea and the rhythmic and melodic patterns are representative of the waves. The B section offers descending harmonies to demonstrate the singer's ability to sing tenderly for his sweetheart. The final A section has two dotted quarter note chords per bar like a funeral dirge. This section reveals that the friend has died and will never sing again. The text is a simple narrative and would be a great choice to program on a junior or senior recital for males or females.

Berceuse

Publication date: 1892
 Poet: Edouard Guinand
 Key: E^b Major
 Range: D4 – G5
 Tessitura: G4 – D5
 Tempo: Tranquillo

Level: 1*

Voice Type(s): Soprano/Mezzo/Tenor

Sources: 2^{er} *Recueil de Vingt Mélodies par C. Chaminade*

Soprano Album of Five Songs

Key: E^b Major

Cécile Chaminade: 37 Songs, high voice, vols. 1, 2

Key: E^b Major

Vocal album: 37 songs with piano accompaniment: high voice

Key: C Major

Range: B3 – E5

Tessitura: E4 – B4

Voice Type(s): Mezzo/Baritone

Song-Albums by C. Chaminade, vol. 2

Key: C Major

This *mélodie* is a fast-paced lullaby in 3/8 meter. Chaminade creates a rocking motion in the accompaniment with a three beat eighth note rhythmic and intervallic motive that sets the stage for the voice's entrance. The musical form is ABABA with some alterations in the A sections to fit the text. The *mélodie* is appropriate for young singers due to the repetition of the vocal line and parts of the text. Most of the intervals are small with only a few fourths and fifths. One feature of this piece is the leap of a fourth on the word *encore*, again, that allows students to work on transitioning from middle voice to upper voice. The text is simply about a parent rocking a child to sleep, bringing comfort and expressing love for the child.

Bleus

Publication date: 1898

Poet: Charles Fuster

Key: D Major

Range: A3 – E5

Tessitura: F[#]4 – C[#]5

Tempo: Moderato

Level: 2*

Voice Type(s): Mezzo/Baritone

Sources: 3^e *Recueil de vingt mélodies par C. Chaminade*

Mélodies: 3^e volume de vingt mélodies de C. Chaminade: voix élevées

Key: F Major

Range: C4 – G5

Tessitura: A4 – E5

Voice Type(s): Soprano/Tenor

This *mélodie* is about the effect of a certain pair of blue eyes on the poet. The musical form of the piece is ABA'. The B section has some similarities to the A section with similar intervals, notes and rhythms but Chaminade uses f[#] minor and a minor as the tonal centers in this section. The poet compares the blue eyes to a flower, lake and sky.

According to the poet, the blue eyes cast somewhat of a spell and can cause unfaithfulness in another. Chaminade is skilled at word painting and shows evidence at the words *le bleu des lacs*, which talks about the blue of the lakes. Here, to signify the sparkling water, both the left and right hands of the accompaniment are written in the treble staff. She also uses an interesting descending series of chords to modulate from f[#] minor back to D Major beginning with the words *mais on fait*, but one does. One of these chords is a German augmented sixth chord. There are some longer vocal phrases and often very little time between phrases to take a long breath or pause before singing. From a performance standpoint, the tune is somewhat folk-like at times and will be an audience pleaser.

Bonne humeur

Publication date: 1903

Poet: Amélie de Wailly

Key: A Major

Range: G[#]3 – F[#]5

Tessitura: E4 – C[#]5

Tempo: Allegro risoluto

Level: 3*

Voice Type(s): Mezzo/Baritone

Sources: *Mélodies: Premier Recueil: voix mezzo-soprano*

Quatrième Recueil de mélodies: voix élevées

Key: C Major

Range: B3 – A5

Tessitura: G4 – E5

Voice Type(s): Soprano/Mezzo/Tenor

Bonne humeur, good mood, is a challenge for the vocalist because of the demanding tessitura and breath control needed. Chaminade has the vocalist sustaining notes that are at the beginning of register transitions and thus this song is best suited for an advanced singer. However, it is a chance for less experienced singers to experiment with different

vocal colors in the lower and upper registers. The accompaniment consists primarily of chords that undergird the voice and sound like a march. The meter is 12/8 and the rhythmic values in the vocal line are reminiscent of a march-like quality as well. Chaminade chose the text of a female poet that reflects the many attributes of the spring season and the passing of winter. Although working with registration in this piece can be a challenge for some, it is a delightful *mélodie* that builds in suspense until the very end. This piece is a true crowd pleaser and a wonderful way to end a set of Chaminade songs when programming them for a recital.

C'était en avril

Publication date: 1900

Poet: Edouard Pailleron

Key: E^b Major

Range: E^b4 - E^b5

Tessitura: G4 – D5

Tempo: Allegretto

Level: 1

Voice Type(s): Mezzo/Baritone

Sources: Published separately as a single song (Paris: Enoch & Cie, 1900)

Published separately as a single song (Paris: Enoch & Cie, 1900)

Key: F Major

Range: F4 - F5

Tessitura: A4 – E5

Voice Type(s): Soprano/Tenor

This *mélodie* is sweet, light-hearted and a wonderful choice for undergraduate students to learn. The piece is a modified strophic form where the first two verses are similar and the melodic content of the last verse is somewhat varied. The melodic line is comprised mainly of ascending and descending steps in two measure phrases with no interval larger than a fifth. The voice is mostly independent of the accompaniment except in a few measures of each verse where the vocal part is doubled. The accompaniment provides an appropriate background for the text of the piece which is about a Sunday in April when two lovers meet together to admire the sights and sounds of nature and each other. The poet describes the scene including the white dress of the young girl with flowers in her hair, watching the grass grow and listening to a singing bird. Chaminade uses several elements in the accompaniment to reflect the month of April. First, her choice of a pattern of grace notes and sixteenth notes become the rhythmic motive that undergirds the piece. This motive sounds Spanish and/or like the Scottish countryside at times with a lowered seventh scale degree in the grace notes and in the overall harmonies of the piece. In measure eight, where the voice joins the accompaniment, the accompaniment moves through a circle of fifths as the supporting harmony for the melodic line. This feature brings interest and variety to the strophic form. The grace notes in both the vocal

line and accompaniment may also be text painting to represent singing birds. There is a piano interlude between strophes in order to give the voice a chance to rest. This piece would make a great contest piece or serve as a charming selection for a junior or senior recital.

Chanson de mer

Publication date: 1914

Poet: Philipe d'Ohsson

Key: f minor

Range: C4 – A^b5

Tessitura: F4 – F5

Tempo: Allegro energico

Level: 3

Voice Type(s): Soprano/Tenor

Sources: Published separately as a single song (Paris: Enoch & Cie, 1914)

Published separately as a single song (Paris: Enoch & Cie, 1914)

Key: e minor

Range: B3 – A5

Tessitura: E4 – E5

Voice Type(s): Mezzo/Baritone

This dramatic *mélodie* is a test of the singer's endurance and stamina. The piece is filled with dramatic elements in both the voice and accompaniment. The opening measures of the accompaniment illustrate the waves of the sea with large octaves, grace notes and ascending/descending chromatic steps and triplets. The accompaniment also has sextuplets in certain measures to depict the masterfulness of the sea. The beginning lines of the text describe a boat on the sea and how the waves make the vessel roll and pitch. The accompaniment doubles the vocal line at times, often by playing the note in the harmonies. Chaminade uses a chromatic, rhythmic motive of a dotted eighth and two thirty-second notes against diminished harmonies to indicate the dangerous waves of the sea. The diminished chords also create a feeling of suspense as the sailor is hopeful of weathering the storm and arriving home safely. The vocal line is often speech-like using repeated notes and triplets as the poet reflects on the joyous celebration of his homecoming. Additionally, there is a recognizable Spanish influence found in the harmonies. The refrain for this piece remains fairly constant and begins with the words *roule, tangué, mon bateau*, roll, pitch, my boat. The vocal line is very challenging and dramatic and requires a graduate or performance level student. Although the phrases are divided into smaller units, the dynamics and dramatic expression of the piece make it challenging and demanding. Chaminade loved the sea and was most likely inspired by this poem and captured its essence beautifully. Since the piece is so dramatic it is the perfect way to end a Chaminade set on a recital.

Chanson de neige

Publication date: 1906

Poet: Ludovic Fortolis

Key: f[#] minor

Range: D4 – G[#]5

Tessitura: F[#]4 – F[#]5

Tempo: Largo/Allegretto

Level: 3

Voice Type(s): Soprano/Tenor

Sources: *Nine Songs for High Voice and Piano*

Quatrième Recueil de mélodies: voix élevées

Key: f[#] minor

Cinq plusieurs mélodies for high voice

Key: f[#] minor

Chaminade has captured the essence of the text in both the accompaniment and vocal lines. The accompaniment is sparse and begins with two stark, contrasting arpeggios in A Major and f[#] minor respectively. The A Major chord might represent the beauty and purity of the snow while the f[#] minor may represent the desolation and depression of winter. Chaminade has also briefly brought this idea into the accompaniment and vocal lines with the perfectly timed silences at the ends of sections. The voice enters with an interval of a fourth (C[#]5-F[#]5) on the words, *O neige, blanche neige*, O snow, white snow, lingering on the F[#]5 both times. *O neige* is sung first while *blanche neige* is repeated at the same pitches but at a softer dynamic level for emphasis. The *mélodie* has an ABA musical form where there are frequent tempo changes between largo and allegretto. The allegretto tempo is dance-like to represent falling snow. The text suggests that the snow represents the poet's dreams that are fresh and exciting at first but may soon fade when they are not realized. This piece is best suited for a graduate student and/or performer because of the great control needed for the upper register at a pianissimo dynamic level. It would be a stunning addition to a recital program and showcase the singer's vocal and breath control giving them an opportunity to be expressive with the music and text.

La chanson du fou

Publication date: 1898

After extensive research, this piece could not be found. According to the original publisher, J. Hamelle in Paris, it is no longer being published and no archived copy exists.

Chanson espagnole

Publication date: 1895

Poet: Armand Lafrique

Key: E^b Major
 Range: B^b3 – E^b5
 Tessitura: E^b4 – C5
 Tempo: Allegro
 Level: 3*
 Voice Type(s): Mezzo/Baritone
 Source: 2^{er} *Recueil de Vingt Mélodies par C. Chaminade*

Chanson espagnole, Spanish Song, was also transcribed for violin and piano, Op. 150, after the *mélodie*. Chaminade rates this *mélodie* at the highest level of difficulty for a vocalist. It requires continuous singing with only a catch breath of an eighth rest between phrases and sections of the piece. This *mélodie* has an ABA' musical form where the B section modulates to the dominant key of B^b Major. The accompaniment mimics the strumming of a stringed instrument like a guitar or mandolin. Voice and accompaniment are totally independent of each other. Other challenges for the voice include making a dance-like melody with triplets, grace notes, and scales/arpeggio patterns sound legato instead of disconnected dance steps. All of these attributes are most likely an attempt to mimic dance steps of the period. The tempo is fast-paced and requires good breath control and management from the singer. This piece is a delightful, fun and charming to perform and audiences will enjoy listening to it on a recital program.

Chanson forestière

Publication date: 1904
 Poet: Ludovic Fortolis
 Key: F Major
 Range: C4 – F5
 Tessitura: F4 – D5
 Tempo: Allegro
 Level: 3*
 Voice Type(s): Mezzo/Baritone
 Source: Published separately as a single piece (London: Enoch & Sons, 1906)

The musical form of this *mélodie* is ABA where the B section utilizes both f minor and F Major for contrast. The A section can be compared to a singable folk tune melody against harmonic, arpeggiated chords in the accompaniment. Chaminade herself considered this song an advanced level *mélodie* where the vocal line is completely independent from the accompaniment. One challenge for the voice occurs at the end of the A section namely, an octave leap from F4 to F5 at a pianissimo dynamic level that must be sustained for thirteen counts. The B section, in contrast to the A section, uses faster rhythmic values of sixteenth notes instead of eighth notes. The vocal line is tune-like because Chaminade wanted to match the text which talks about the song of the wind whistling through the forest trees. The quicker tempo for the B section matches the text because it talks about mischievous wood elves that come out to lay a trap for

unsuspecting lovers walking in the forest. This is a delightful selection for a recital; however, some baritones may find the octave leap too difficult but vocal instructors could use it for teaching registration.

Chanson groënlandaise

Publication date: 1894

Poet: Jules Verne

Dedication: Mme. Edouard Lalo

Key: a minor

Range: A3 – E5

Tessitura: D4 – C5

Tempo: Moderato

Level: 1

Voice Type(s): Mezzo/Baritone

Sources: *Vocal album: 37 songs with piano accompaniment: high voice*

Cécile Chaminade: 37 Songs, high voice, vols. 1, 2

Key: a minor

Song-Albums by C. Chaminade, vol. 2

Key: a minor

Chanson groënlandaise, Greenland Song, is a *mélodie* about the country of Greenland. The poet uses the images associated with this land: dark sky, frost, ice, and a seldom shining sun as a metaphor for his feelings of love and rejection from his lover's cold and frozen heart. The piece is strophic with two sections in each strophe that are divided by a meter change. The vocal line is not particularly challenging for undergraduates and is played most of the time in the left hand of the accompaniment. This is an excellent song for an undergraduate baritone because it sits in a very comfortable place. Students working on this piece can concentrate on French diction as well as using proper breath management for longer phrases.

Chanson naïve

Publication date: 1907

Poet: Pierre Reyniel

Key: a minor

Range: E4 – D5

Tessitura: G4 – C5

Tempo: Allegretto

Level: 1

Voice Type(s): Mezzo/Baritone

Source: Published separately as a single song (Paris: Enoch & Cie, 1907)

This piece is a great French starter piece for young mezzos and baritones. The range covers a ninth and the tessitura lies in the middle of the voice. The phrases are mostly two measures in length and the vocal line is constructed of steps and small intervals up to a fifth. The musical form is quite clever and interesting as Chaminade rides the middle of strophic and modified strophic forms. She uses the basic structure in each verse but inverts intervals at the beginning of phrases (i.e. fifth becomes a fourth). She also adds passing tones to the basic structure in order to match the text. The accompaniment keeps a steady sixteenth note rhythmic pattern in the left hand throughout that delineates the harmony while the right hand usually fills in the harmonies on top with chords and/or thirds in eighth note rhythms. The text is about a sad song that was once sung by the poet's lover. The poet remembers the little song and can even sing it. Unfortunately, his lover is not present to sing the song anymore and it is unclear if she died or left him for another. The song, although sad, brings sweet memories of his beloved. The song is fairly simple like the title suggests and is a great piece for a junior recital.

Chanson slave

Publication date: 1887

Poet: Paul Ginisty

Key: f minor

Range: B^b3 – F5

Tessitura: C4 – C5

Tempo: Andante

Level: 3

Voice Type(s): Mezzo/Baritone

Sources: *Twenty Songs: Book 2 for High Voice and Piano*

Twenty Songs: Book 1 for Low Voice and Piano

Key: f minor

Twenty Songs: Book 2 for Low Voice and Piano

Key: f minor

1^{er} volume de vingt mélodies: Mélodies de C. Chaminade

Key: f minor

Vocal album: 37 songs with piano accompaniment: high voice

Key: g minor

Range: C4 – G5 (B^b5)

Tessitura: D4 – D5
 Voice Type(s): Soprano/Tenor

Cécile Chaminade: 37 Songs, high voice, vols. 1, 2
 Key: g minor

Nine Songs for High Voice and Piano
 Key: g minor

Cécile Chaminade: Album of Songs, vol. 1
 Key: e minor
 Range: A3 – E5 (G5)
 Tessitura: B3 – B4
 Voice Type(s): Mezzo/Baritone/Bass

Chanson slave, Slavic Song, is a slow and heartrending piece that moves between major and minor modes. The grace notes and wide intervallic leaps seem to suggest some Spanish influence as well. The melodic line is confined mainly to the middle voice but is extremely challenging due to the long, slow phrases and sustained notes at the ends of phrases. It is strophic and the accompaniment is merely the backdrop, offering chords that could possibly signify the strumming of a guitar. The accompaniment depicts the heaviness and sadness of the poet's heart with the grace notes and chords in the left hand. Interestingly, after the end of each strophe the voice ends on the dominant while the accompaniment completes the end of the section with a single dominant and tonic chord. Challenges in this piece include longer phrases requiring mastery of breath management and a wide-sweeping melodic line from the lower register to the higher register. This is accomplished with a large leap of an octave and a fourth. Students who have difficulty singing in the upper register may have greater success transitioning between the two registers; however, this piece is best suited for a more advanced singer.

Chanson triste

Publication date: 1898
 Poet: Comtesse Joseph Rochoïd
 Key: d minor/B^b Major
 Range: B^b3 – D5
 Tessitura: D4 – A4
 Tempo: Allegretto moderato
 Level: 3
 Voice Type(s): Mezzo/Baritone
 Sources: *Mélodies: Deuxième Recueil: voix mezzo-soprano*

3^e Recueil de vingt mélodies par C. Chaminade

Key: d minor/B^b Major

Mélodies: 3^e volume de vingt mélodies de C. Chaminade: voix élevées

Key: e minor/C Major

Range: C4 – E5

Tessitura: E4 – B5

Voice Type(s): Soprano/Tenor

This *mélodie* has some unique features with a musical form of AAB where a few measures of B act as the ending for the piece. The A sections demand skills of an excellent accompanist with quick moving arpeggios. The voice is completely independent of the accompaniment with many duple rhythmic figures. The range is most appropriate for a mezzo-soprano or baritone because it lies mainly in the middle voice. The B section is unique in that, the roles for the accompaniment and voice seem to be reversed. For twenty-one measures, Chaminade uses only two notes, F4 and A4 as the backdrop for a hymn-like accompaniment. Singing one note consecutively can be challenging for younger students. The challenge is to articulate and express the text so it is still interesting to the audience and conveys the text's message. This section mostly resembles recitative and/or chant. The text is about frail and delicate things in life that die when broken and the death of a dream for a lover's happiness. The text is portrayed by using one or two notes depicting the dream of happiness and its ultimate death. This *mélodie* is effective and interesting for audiences because of the sharp contrast between sections.

Chant d'amour

Publication date: 1894

Poet: Edouard Guinand

Key: D^b Major

Range: A^b3 – F5

Tessitura: F4 – C5

Tempo: Ben moderato

Level: 2

Voice Type(s): Mezzo/Baritone

Sources: *Vocal album: 37 songs with piano accompaniment: high voice*

Song-Albums by C. Chaminade, vol. 2

Key: D^b Major

Cécile Chaminade: 37 Songs, high voice, vols. 1, 2

Key: E^b Major

Range: B^b3 – G5
 Tessitura: G4 – D5
 Voice Type(s): Soprano/Mezzo/Baritone

This strophic *mélodie* is very Romantic sounding with beautiful harmonies that include fully diminished seventh chords and many suspensions. The accompaniment is chordal throughout except for short interludes with a melodic line. The key is obscured at the beginning and seems to be in A^b Major not D^b Major. The text is a love song where the poet asks his love what gifts he can bring to please her. He offers diamonds and gold, laurels and praises and says that she inspires him, making him brave and having supreme power. The vocal phrases contain many repeated notes that Chaminade uses to depict speech or to ask questions. The phrases are typically four measures in length and require proper breath control and good intonation. Chaminade leaves very little time between phrases for the singer to take a recovery breath. This is a great choice for an undergraduate baritone since it is in a comfortable range and tessitura. A mezzo could sing this piece, but the text seems to suggest a male singing to a female.

Le charme d'amour

Publication date: 1900
 Poet: Robert Myriel
 Key: f minor/F Major
 Range: C4 – A5
 Tessitura: C5 – G5
 Tempo: Allegro
 Level: 3
 Voice Type(s): Soprano/Tenor
 Source: *Quatrième Recueil de mélodies: voix élevées*

Le charme d'amour, the love charm, is challenging on many different levels with a tessitura best suited for sopranos and/or tenors and can be used to showcase the upper register of the voice. The structure is evident in the harmonic switches from f minor to F Major. The text is a narrative about an old gypsy who is often mocked and laughed at, but visits homes in the evening trying to entice young men and women to buy her potions and/or spells to fall in love. The gypsy promises that the person under the spell will open their arms for them and love and kisses will bloom on their lips. The A section in f minor is the narrative while the B section, in F Major, is the gypsy woman's sales pitch to purchase the joy she sells—*je vens de la joie!* The vocal line is fun but often too challenging for a mezzo and/or baritone. There are many measures where the vocal line stays between D5-G5 consecutively so, it is important to have a performer who is comfortable in this area. The accompaniment has elements of rhythms and harmonies that suggest a Spanish influence. From a performance standpoint, this piece gives students an opportunity to tell a story and play the part of the gypsy. The dynamics are very dramatic and are showcased in the accompaniment with scales and arpeggios.

Le ciel est bleu

Publication date: 1895

Poet: Charles Foley

Dedication: F. Paolo Tosti

Key: A Major

Range: C[#]4 – E5

Tessitura: E4 – B4

Tempo: Allegretto

Level: 1

Voice Type(s): Mezzo/Baritone

Source: 2^{er} *Recueil de Vingt Mélodies par C. Chaminade*

Le ciel bleu, the blue sky, is a short, good starter French piece for young singers. It has a sweet, fairly simple vocal line and manageable phrases for singers who may still be refining breath management skills. This piece was dedicated to Italian composer F. Paolo Tosti, who like Chaminade, also had songs made popular in salons.⁶⁰ The text is about a young man's view of the weather and different aspects of nature as he journeys to his lover's home. Although the weather is poor and flowers appear dead, the poet sees only beauty because he is in love. Although the tonal center is A Major, Chaminade dabbles in visiting other tonal areas as well including D Major and C[#] Major. The musical form is not quite clear and an argument could be made for both ABA or through composed with a coda containing material from section A. Both the first and second sections (A and B) end on a dominant seventh chord leading to the next section. Some of the piece is recitative like with repeated notes and even has a few duple rhythms. Since the tempo is upbeat, it would make a great contrasting piece on a program with other French pieces that have slower tempos.

Colette

Publication date: 1891

Poet: Pierre Barbier

Key: E^b MajorRange: B^b3 – E^b5Tessitura: E^b4 – B^b4

Tempo: Allegro

Level: 1

Voice Type(s): Mezzo/Baritone

Sources: *Twenty Songs: Book 3 for High Voice and Piano**Twenty Songs: Book 3 for Low Voice and Piano*Key: E^b Major

⁶⁰Keith Horner, "Tosti, Sir (Francesco) Paolo," *Oxford Music Online*, *Grove Music Online*, available from <http://www.oxfordmusiconline.com> (accessed July 24, 2011).

1^{er} volume de vingt mélodies: Mélodies de C. Chaminade

Key: E^b Major

Cécile Chaminade: Album of Songs, vol. 1

Key: E^b Major

Voice Series: Voice Repertoire 6, Trish Sauerbrei, ed., 3rd edition

Key: E^b Major

Vocal album: 37 songs with piano accompaniment: high voice

Key: G Major

Range: D4 – G5

Tessitura: G4 – D5

Voice Type(s): Soprano/Tenor

Cécile Chaminade: 37 Songs, high voice, vols. 1, 2

Key: G Major

This is a simple, naïve, but charming folk melody that is both tuneful and memorable. It is ideal for a student beginning French *mélodie* because the piece is short and the diction is not too difficult. The melody is inventive and the larger intervals of a sixth and scale passages allow the voice to move. This is a great piece for students who are insecure with their upper range because the highest note is E^b5. This song is also great for beginners because the phrases are not long and would be ideal for a student who is still struggling with breath management issues. The text is about a young girl and boy who discover the power of a kiss. The song is quite playful and matches the naïve, young couple. The musical form is ABA'.

Console-moi

Publication date: 1900

Poet: Charles Fuster

Key: D Major

Range: C[#]4 – E5

Tessitura: C[#]4 – A4

Tempo: Appassionato

Level: 1

Voice Type(s): Mezzo/Baritone

Source: Published separately as a single song (Paris: Enoch & Sons, 1900)

This short, beautiful *mélodie* is appropriate as a first French song for mezzos and baritones. The range is easy covering a tenth and tessitura of a sixth. The musical form is ABA; however, section B has the basic shape and structure of the A section but is not an exact match. The vocal phrases are not long and will not be too challenging for young singers. Most of the intervals are small and the largest interval is a fourth. In the text the poet is trying to console his beloved after a bad dream. The accompaniment has many sweeping arpeggios occurring with both hands in the treble clef and both clefs suggest a dream-like quality. Chaminade also uses diminished harmonies to indicate that some resolution or consolation to the bad dream is necessary. While the voice is singing, the accompaniment is reduced to chords and suspensions that often double the vocal line in some way. Another helpful feature of this piece is that there are measures of rest between sections for the singer. This doesn't occur often in Chaminade pieces, as she keeps the music flowing constantly. This is a delightful piece to program on junior recitals.

Conte de fées

Publication date: 1900

Poet: Charles Fuster

Key: G Major

Range: B3 – D[#]5

Tessitura: D4 – C5

Tempo: Allegro

Level: 2

Voice Type(s): Mezzo/Baritone

Source: Published separately as a single piece (Paris: Enoch & Cie, 1900)

The vocal phrases of *Conte de fées*, fairytales, are quite memorable and easily singable as Chaminade utilizes mostly the first, second, third and fifth scale degrees in the first two phrases of the piece. The piece, fairy tales, takes place in a beautiful, wooded area where the poet dreams of finding a beautiful princess and awakening her from sleep by kissing her hair. Chaminade paints a lovely picture of the forest pairing dissonances in both the voice and piano to accomplish this. She uses half diminished chords in the accompaniment on the words *suis*, am and *désir*, desire, while the vocal line has a minor second dissonance against it. Her use of arpeggios played by both hands in the treble staff references her own piece, *La lune parasiteuse*, the lazy moon, and possibly the accompaniment style of Debussy. She also seems to reference, in a small way, Chopin's Prelude 20 with her choice of harmonic chords beginning with the words, *l'inéffable*, indescribable, and again with the words *je me perdrais dans l'ombre*, I would lose myself in the shadow, where the poet talks about being lost in the shadows. The musical form is ABA'CA' where both B and C retain some musical elements of the previous section, but both are still different enough to stand alone as a new section. This is a more interesting piece than her typical ABA' forms and should be performed on recital programs to add contrast and variety.

Couplets bachiques

Publication date: 1896

Poet: H. Jacquet

Key: D Major

Range: D4 – E5

Tessitura: F[#]4 – C[#]5

Tempo: Allegro molto

Level: 2

Voice Type(s): Mezzo/Baritone

Sources: 3^e *Recueil de vingt mélodies par C. Chaminade*

Mélodies: 3^e volume de vingt mélodies de C. Chaminade: voix élevées

Key: F Major

Range: F4 – G5

Tessitura: A4 – E5

Voice Type(s): Soprano/Tenor

Couplet bachiques, drinking verses, is a rousing, drinking song with a text about drinking and feelings associated with this activity. It is probably so named for Bacchus who was the Roman god of wine and madness who was often associated with drinking and intoxication. The meter signature is 6/8 which is significant because it is a rocking tempo and may have been chosen by Chaminade to demonstrate the rocking back and forth of an intoxicated person. The text refers to loving old and new wine and being in the prime of life while being drunk. The poet also states that his memory is at the far end of the flask, meaning that drinking will cause him to lose his memory. At the words, *je suis, sur terre, égal aux rois lorsque je bois*, I am on earth equal to the kings when I drink, Chaminade uses a harmonic chord structure of dotted quarters that sounds both regal melodically and rhythmically. The vocal line is mainly independent from the accompaniment except for a note sporadically found in the harmonies. The challenge is to sing through the phrases continually with little time for vocal rest. There are places in the melodic line where there are several eighth notes in succession, possibly to indicate slurred speech from drinking. Additionally, it is a challenge to sing clear diction in this fast tempo. This song may be best for a baritone but could also be sung by a mezzo.

La damoiselle

Publication date: 1900

Poet: Robert Myriel

Key: a minor

Range: E4 – F5

Tessitura: A4 – E5

Tempo: Allegretto

Level: 1

Voice Type(s): All

Source: *Quatrième Recueil de mélodies: voix élevées*

This haunting, beautiful melody is a great beginning song for a young undergraduate. The vocal line is not difficult, consisting of steps and small intervals of fourths and/or fifths. Chaminade must have chosen these small intervals to clearly portray the meaning of the text about a young girl pledged in marriage to a baron she does not love. Unfortunately, she is being held against her will in prison. She describes the prison as dark and gloomy with only a song from her attendant to cheer her. The accompaniment, like the vocal line, is simplistic to match the mood of the piece. When the voice is singing, the accompaniment is chordal but during interludes, it takes up the haunting melodic line as if the soloist. The *mélodie* is short with many repeated phrases so the French diction would not be overwhelming for a young student. The range and tessitura should be easy enough for all voice types. This piece also gives students a chance to work on singing legato and expressivity of the text more effectively. The ending bars are of note as the accompaniment plays a chromatic descending five note scale which most likely depicts the tears of the girl as she resigns herself to marrying a man she doesn't love.

Départ

Publication date: 1904

Poet: Armand Silvestre

Key: F Major

Range: C4 – D5

Tessitura: F4 – C5

Tempo: Andante con moto

Level: 1

Voice Type(s): Mezzo/Baritone

Source: Published separately as a single song (Paris: Enoch & Cie, 1904)

This is a perfect French starter piece for young mezzos and baritones due to its length of three pages and its modified strophic structure. The text is about the separation of lovers and the grief of the one left behind when they remember their lover's voice, touch, appearance and kindness. The poet recognizes the great gulf that separates them and feels torn apart by the good memories they shared and the pain over the loss. The accompaniment is a collection of eighth note chords to support the vocal line. The vocal line is not difficult but contains many triplet figured rhythms throughout. The phrases should be sung as four measure units but the triplets move the phrases forward which should help the singer with breath management. This piece could easily be programmed on a junior recital.

Les deux coeurs (Chanson Bretonne)

Publication date: 1893

Poet: Hippolyte Lucas
 Key: e minor
 Range: B3 – E5
 Tessitura: E4 – B4
 Tempo: Allegro moderato
 Level: 1
 Voice Type(s): Mezzo/Baritone
 Source: *2^{er} Recueil de Vingt Mélodies par C. Chaminade*

This strophic piece is a good first French piece for mezzos and baritones. The melodic line consists mainly of thirds with an ascending octave leap from E4-E5. The accompaniment sometimes doubles the vocal line for support. The text is about two lovers' hearts that are united but one of the lovers wants a separation. The poet states that they are entwined together and cannot be separated without tearing them into pieces and the lovers should give in to fate by remaining together forever. There are piano interludes between the sections to give the singer time to rest before beginning the next section. These interludes have syncopation and triplets that resemble Spanish musical motives. It is a simple piece that would be appropriate to program on a junior recital for a mezzo or baritone.

Les deux ménétrières

Publication date: 1890
 Poet: Jean Richepin
 Key: e^b minor
 Range: E^b2 – F4 (optional notes are available for baritone)
 Tessitura: B^b2 – C4
 Tempo: Allegro
 Level: 3
 Voice Type(s): Baritone/Bass
 Source: Published separately as a single song (Paris: Enoch Frères & Costallat, 1890)

This piece is unique because according to Marcia Citron, it is a scène and not merely a single *mélodie*.⁶¹ The text is very descriptive about the dances and cavorting of the dead with extremely challenging vocal and piano parts. The opening twelve bars set the scene where both hands are played in the bass clef utilizing the lowest notes available on the piano. The following measures have descending chromatic octaves and thirds that also illustrate the depths of Hades, requiring a skilled and gifted accompanist. Some of the vocal phrases are composed on a single note to imitate recitative. The vocal phrases are long and chromatically challenging at times and will work best for a graduate student or performer. This piece could be used as a study piece for such villain parts as

⁶¹Citron, Cécile Chaminade: *A Bio-Bibliography*, 73-4.

Méphistophélès, the Commendatore, Lindorf, Coppélius, or Dr. Miracle, to name a few. This piece would also make a great recital piece for a Halloween concert.

Dites-lui

Publication date: 1905

Poet: Pierre Reyniel

Key: A Major

Range: C[#]4 – E5

Tessitura: E4 – C[#]5

Tempo: Allegro

Level: 1

Voice Type(s): Mezzo/Baritone

Source: *Quatrième Recueil de mélodies: voix élevées*

Dites-lui is a fast-paced *mélodie* that gives the vocalist very little time to rest between phrases. Although breath marks are indicated in the Enoch publication, the performer must learn to take in sufficient breath at the beginning of the phrase and an effective recovery breath to finish the next. This is common in some of Chaminade's *mélodies* as they often reflect her composing more for instruments rather than vocalists. Both the range and tessitura are well within the reach of young singers/performers and many words/phrases of the French diction are repetitive. The accompaniment also offers much support by doubling the vocal line in many areas.

Écrin

Publication date: 1902

Poet: René Nivard

Dedication: Jeanne Leclerc

Key: F Major

Range: B3 – F5

Tessitura: F4 – D5

Tempo: Allegro

Level: 3

Voice Type(s): Mezzo/Baritone

Sources: *Mélodies: Deuxième Recueil: voix mezzo-soprano*

Quatrième Recueil de mélodies: voix élevées

Key: G Major

Range: C[#]4 – G5

Tessitura: G4 – E5

Voice Type(s): All

Soprano Album of Five Songs

Key: G Major

Cinq plusieurs mélodies for high voice

Key: G Major

This playful *mélodie* depicts the lighter and more humorous side of Chaminade and was dedicated to Jeanne Leclerc, a singer who was part of l'Opéra-Comique.⁶² The vocal line is written in a flirty, lighter, more theatrical style that imitates the style of operetta. Chaminade was familiar with this style as she wrote an opera-comique, *La Sévillane*. The greatest challenge of this piece is producing a lyrical line with the many intervallic leaps and rhythmic patterns. Nivard's poem compares his lover's teasing eyes to emeralds and her lips to warm caresses. In the end, the poet claims that his lover's soul is like the jewel of his crown. Chaminade has given clear dynamic markings to interpret the text with enticing expressivity. The sustained F5 at the end of each section also presents a playful, teasing opportunity for the singer to interpret. Students will enjoy performing this piece because there are many ways to express the text. It is also an appealing song for audiences because of its light-hearted nature.

Espoir

Publication date: 1895

Poet: Charles Fuster

Dedication: Mario Ancona

Key: G Major

Range: B3 – E5

Tessitura: D4 – D5

Tempo: Con moto

Level: 3

Voice Type(s): Mezzo/Baritone

Sources: *Mélodies: Deuxième Recueil: voix mezzo-soprano**2^{er} Recueil de Vingt Mélodies par C. Chaminade*

Key: G Major

3^e Recueil de vingt mélodies par C. Chaminade

Key: G Major

⁶²Kimball, *Song: A Guide to Art Song Style and Literature*, 203.

Mélodies: 3^e volume de vingt mélodies de C. Chaminade: voix élevées

Key: B Major

Range: D[#]3 – G[#]5

Tessitura: F[#]4 – F[#]5

Voice Type(s): Soprano/Tenor

Espoir, hope, is dedicated to an Italian baritone of the bel canto era, Mario Ancona.⁶³ The musical form is ABA. The challenge of this piece is matching the French diction against quick triplets throughout. The accompaniment consists of block chords where the vocalist must sing the triplets in precise rhythm against the accompaniment. Often, there is little time to breathe between phrases and it is imperative that the vocalist maintain a strong breath recovery method. The intervals and tessitura are not difficult in this piece and allow the singer to focus on delivery and expression of the text. Although this song was not composed in the style of grand opera, it does demonstrate the text from the broadness of rhythmic space to sustaining notes at the ends of phrases. The transition from section A in G Major to the B section which begins immediately in E^b Major, moves to e minor, returns to E^b Major and then ends in G Major involves the alteration of only two notes—namely E to E^b and B to B^b. It is clever how Chaminade makes this transition so quickly and seamlessly. Another feature of this *mélodie* is the building of excitement and emotion created in the B section that leads to the final return of the A section signifying that hope indeed is never lost. This piece is a great way to end a set of Chaminade pieces and leaves the audience with a sense of uplifted satisfaction.

L'été

Publication date: 1894

Poet: Edouard Guinand

Key: G Major

Range: D4 – G5

Tessitura: E4 – E5

Tempo: Allegro

Level: 3

Voice Type(s): All

Sources: *Cécile Chaminade: Album of Songs*, vol. 1

Six mélodies for medium voice

Key: G Major

Vocal album: 37 songs with piano accompaniment: high voice

Key: A Major

Range: E4 – A5

⁶³Elizabeth Forbes, "Ancona, Mario," *Grove Music Online*, *Oxford Music Online*, available from <http://www.oxfordmusiconline.com> (accessed September 18, 2010).

Tessitura: F[#]4 – F[#]5
 Voice Type(s): Soprano/Tenor

Six mélodies for high voice
 Key: A Major

Cécile Chaminade: 37 Songs, high voice, vols. 1, 2
 Key: A Major

Modern Music and Musicians: Modern Art Songs, Louis C. Elson, ed.
 Key: F Major
 Range: C4 – F5
 Tessitura: D4 – D5
 Voice Type(s): Mezzo/Baritone

A *mélodie* of true endurance that tests a vocalist's agility, *L'été*, is the perfect performance selection for a recital. Within this piece there are many vocalise exercises to showcase the vocal acrobatics of the singer. This is one of the most challenging of Chaminade's *mélodies* and requires full control of the breath, command of transitions between registers, and the ability to be able to alternate between legato and staccato quickly and easily. This *mélodie* can be used for undergraduate students as a stepping stone for larger operatic arias while perfecting their vocal techniques. The accompaniment for this *mélodie* also requires great skill and contains quick scale passages that set the scene for the vocalist. The text is about welcoming summer and all of the elements of nature that are present such as: the scent of roses, the sun's rays and most importantly the singing of the birds. Chaminade used this image to create a melodic line that imitates their singing. This piece is a wonderful way to end a Chaminade set on a program that will please both performer and audience.

Exil (Chanson Ancienne)

Publication date: 1904
 Poet: René Nivard
 Key: f minor
 Range: D4 – F5
 Tessitura: F4 – D5
 Tempo: Allegretto
 Level: 1*
 Voice Type(s): All
 Source: *Quatrième Recueil de mélodies: voix élevées*

Exil, exile, has a haunting melody in f minor. The text is about two separated lovers and the deep pain for the one left behind. The challenges of this piece are the large intervallic leaps of a seventh, an octave and a tenth. Although the tessitura covers only a sixth, a large portion of the piece is sung between D5-F5 and may not be comfortable for mezzos and/or baritones that have difficulty in their upper passaggio. The accompaniment is chordal, emphasizing a beautiful melodic line but Chaminade cleverly uses chromatic descending harmonies to emphasize the sorrow of the text. Evidence of this technique can be found in the opening measures of the accompaniment with descending lines that demonstrate the tears of the deserted lover. The ascending octave leap at the end of the phrase *A l'avenir*, in the future, is Chaminade's way of expressing intense grief about the separation. She breaks with tradition here and uses an ascending leap rather than a descending one. She also uses a descending scale for the vocal line with a leap of a tenth at the end on the words *trop courte est l'heure*, too short is the hour, and descending chords in the accompaniment to depict the quick passing of time without the lover.

L'extase

Publication date: 1900

Poet: Paul Robiquet

Key: G^b Major

Range: D^b4 – A^b5

Tessitura: F4 – F5

Tempo: Andante con moto

Level: 3

Voice Type(s): Soprano/Tenor

Sources: *Quatrième Recueil de mélodies: voix élevées*

Cinq plusieurs mélodies for high voice

Key: G^b Major

This gorgeous *mélodie* is challenging for both vocalist and accompanist and requires a strong, skilled accompanist. The accompaniment alternates between chords and more animated texture. The upper passaggio for the performer must be secure and this key serves sopranos and/or tenors best. The melodic line often outlines the harmony heard in the accompaniment and many of the phrases are composed in an arch with ascending and descending notes that shape the phrases beautifully. In this *mélodie* Chaminade economizes notes and uses just the right note for each syllable without compromising the fluidity and beauty of the vocal line/phrase. The text references many elements of nature including a lake where lovers can spend time together. The opening phrase, *c'est l'heure de l'extase et des pâleurs nocturnes*, this is the hour of ecstasy and pale nights, is depicted by long sustained chords in the accompaniment to set the mood of the piece. There are many dynamic contrasts in this piece that will help students express the text and will be a stunning addition to a recital group of Chaminade songs.

La fiancée du soldat

Publication date: 1887

Poet: Charles Grandmougin

Key: d minor

Range: D4 – D5 (F[#]5)

Tessitura: D4 – A4

Tempo: Moderato

Level: 1

Voice Type(s): Mezzo

Sources: *Twenty Songs: Book 1 for High Voice and Piano*

Twenty Songs: Book 1 for Low Voice and Piano

Key: d minor

1^{er} volume de vingt mélodies: Mélodies de C. Chaminade

Key: d minor

Cécile Chaminade: Album of Songs, vol. 1

Key: d minor

Six mélodies for medium voice

Key: d minor

Vocal album: 37 songs with piano accompaniment: high voice

Key: f minor

Range: F4 – A5

Tessitura: F4 – E^b5

Voice Type(s): Soprano

Six mélodies for high voice

Key: f minor

Cécile Chaminade: 37 Songs, high voice, vols. 1, 2

Key: f minor

Nine Songs for High Voice and Piano

Key: f minor

The musical form of this *mélodie* is AA BB AA BB and is the narration of a girl waiting for her fiancé, a soldier, to return and the pain she feels waiting for him. The vocal line covers an octave and the d minor key is suitable for a young mezzo. The melodic line for the A section is in a minor mode while the B section returns to the parallel major, possibly signifying the hope she has of his return. There are some phrases that are long and require greater breath control and management, but most are only two to three measures in length and are attainable for the singer. This piece should be used to help teach French diction. Even though there are multiple sections with some repetition, the tempo is slow enough for the student to increase their French vocabulary.

Fleur du matin

Publication date: 1896

Poet: Charles Fuster

Dedication: Henriette Moszkowski (Chaminade's sister)

Key: D Major

Range: D4 – F[#]5

Tessitura: D4 – A4

Tempo: Con moto

Level: 1

Voice Type(s): Mezzo/Baritone

Sources: *3^e Recueil de vingt mélodies par C. Chaminade*

Mélodies: 3^e volume de vingt mélodies de C. Chaminade: voix élevées

Key: F Major

Range: F4 – A5

Tessitura: F4 – C4

Voice Type(s): Soprano/Tenor

This level one *mélodie* has a modified strophic form. The beginning of each strophe is similar while the second half is different in some way. The piece is dedicated to Chaminade's sister Henriette who married a well known composer, Moritz Moszkowski. The melodic line is shaped as a stepwise scale with very few large intervals. This piece is great for mezzos and baritones. There is some repetition of text and melodic lines which will help students who are learning the French language. Most of the phrases are two to three measures in length and will allow young singers who struggle with breath support to be successful. This song is an ideal French starter because it doesn't produce the challenges of diction, melody or breath management simultaneously. The accompaniment is mostly chordal throughout, encouraging the singer to be independent and confident with the vocal line.

Fleur jetée

Publication date: 1889

Poet: Armand Silvestre
 Key: c minor
 Range: B3 (G3) – E5
 Tessitura: C4 – C5
 Tempo: Andante
 Level: 1
 Voice Type(s): Mezzo/Baritone
 Sources: *Twenty Songs: Book 2 for High Voice and Piano*

Twenty Songs: Book 2 for Low Voice and Piano
 Key: c minor

1^{er} volume de vingt mélodies: Mélodies de C. Chaminade
 Key: c minor

Cécile Chaminade: Album of Songs, vol. 1
 Key: c minor

Vocal album: 37 songs with piano accompaniment: high voice
 Key: d minor
 Range: A3 – F[#]5---(optional A4 in place of A3)
 Tessitura: D4 – D5
 For: Soprano/Tenor

Cécile Chaminade: 37 Songs, high voice, vols. 1, 2
 Key: d minor

This haunting *mélodie* most resembles a funeral dirge. The accompaniment consists of block chords while the voice sings independently above it. The vocal line is not difficult and lies in the middle voice which would be ideal for undergraduate mezzos and baritones. The text speaks of the comparison of a rejected lover's heart and a withering flower. Chaminade alternates between major and minor modes; however, this piece does not have the dramatic and inventive variety that Fauré creates with the same text. From a pedagogical standpoint, instructors can use this short piece to teach *sostenuto* and would provide students a good beginning to learning French *mélodie*.

Fragilité

Publication date: 1889
 Poet: M^{me} L. Hameau

Key: b^b minor/ D^b Major

Range: F^b4 – $G5$

Tessitura: A^b4 – $F5$

Tempo: Andante

Level: 3

Voice Type(s): Soprano/Tenor

Source: Published separately as a single song (Paris: Enoch Frères & Costallat, 1889)

The text for this early *mélodie* was written by a woman. It would be a through-composed composition if not for the repeat of the A section at the end, making the musical form ABCDA. This was unusual for Chaminade's early *mélodies* because most of them were ternary ABA form. There are tempo and meter changes throughout. The phrase length ranges from four to seven measures which requires a student who has full breath control or an opportunity for students to build this skill. The sections are different with sections C and D being the most interesting. In the accompaniment of section C the piano mimics the wind in a $3/8$ meter with frequent chord changes. The D section is more recitative like with a tempo of *allegro molto*. The accompaniment has an octave F tremolo in the right hand while the left outlines the melodic line in the left hand. Another feature of section D is the sustained $F4/F5$ for twenty-one counts for the singer, requiring excellent breath control. The text is about a red rose trying to flourish in the valley for more than one day. The north wind is determined to cut the length of its beauty short. The rose brags of its charm that it is loved by everyone; however, the wind, in its fury, disperses justice on the rose. This piece is certainly worthy of performance because it has many unique sections and features.

L'heure du mystère

Publication date: 1898 but evidence exists that it was composed as early as 1878⁶⁴

Poet: Pierre Barbier

After extensive research, this piece could not be found. According to the original publisher, J. Hamelle in Paris, it is no longer being published and no archived copy exists.

Les heureuses

Publication date: 1909

Poet: Charles Fuster

Key: F Major

Range: $C4$ – $F5$

Tessitura: $F4$ – $C5$

Tempo: Allegro

Level: 1

Voice Type(s): Mezzo/Baritone

⁶⁴Citron, *Cécile Chaminade: A Bio-Bibliography*, 69.

Sources: Published separately as a single song—Reprint (Lyon: Enoch and Cie, 2003)

Published separately as a single song—Reprint (Lyon: Enoch and Cie, 2003)

Key: G Major

Range: D4 – G5

Tessitura: G4 – D5

Voice Type(s): Soprano/Tenor

This *mélodie* is a good starting French song for all voice types due to comfortable ranges and tessituras. The title of the piece, *Les heureuses*, the happy ones, refers to flowers. The poet uses the flowers as a metaphor for the female gender outlining and comparing the similar features of both. The moral of the story is that flowers, although similar to females in appearance, are the happy ones because they have no fevers of passion, no regrets, and do not lie. The musical form is ABA where the key of section A is F Major and the B section moves to the dominant, C Major. The harmonies are simple and the transition from Section B to the return of the A section uses a simple common chord modulation. The accompaniment consists of descending arpeggios, mostly in the upper register to indicate joy and happiness with occasional measures of chords with the melodic line imitated in the lower hand. The phrases vary between two to four measure phrases but since the tempo is allegro, it will be easier for a younger student to be successful. There are some measures where singers are required to hold a single note for a little over seven counts. The length of the song is short which also makes it an ideal choice for beginning voice students.

L'idéal

Publication date: 1888

Poet: Sully-Prudhomme

Key: A^b Major

Range: C4 - F5

Tessitura: E^b4 – B^b4

Tempo: Lento

Level: 2-3

Voice Type(s): Mezzo/Baritone

Sources: *Twenty Songs: Book 1 for High Voice and Piano*

Twenty Songs: Book 1 for Low Voice and Piano

Key: A^b Major

1^{er} volume de vingt mélodies: Mélodies de C. Chaminade

Key: A^b Major

Cécile Chaminade: Album of Songs, vol. 1

Key: A^b Major

Vocal album: 37 songs with piano accompaniment: high voice

Key: C Major

Range: E4 – A5

Tessitura: G4 – D5

Voice Type(s): Soprano/Tenor

Cécile Chaminade: 37 Songs, high voice, vols. 1, 2

Key: C Major

This *mélodie* has two strophes and requires a great deal of control from the singer. The main focus of teaching should be the development of *sostenuto*. The melodic lines are both short and long requiring greater skill with breath management. The accompaniment exists only to provide a harmonic framework allowing the voice to take center stage. This *mélodie* is seemingly simplistic and dense in its composition but requires a student and/or artist of high quality to bring its beauty to life.

Immortalité

Publication date: 1899

Poet: Charles Fuster

Key: D Major

Range: B3 – E5

Tessitura: D4 – B4

Tempo: Andante

Level: 1

Voice Type(s): Mezzo/Baritone

Sources: 3^e *Recueil de vingt mélodies par C. Chaminade*

Mélodies: 3^e volume de vingt mélodies de C. Chaminade: voix élevées

Key: F Major

Range: D4 – G5

Tessitura: F4 – D5

Voice Type(s): Soprano/Tenor

This short piece is a good French starter piece for a young mezzo or baritone. The tessitura and range are not taxing or too challenging. *Immortalité*, immortality, is similar in concept to *Ma première lettre*, my first letter, with repeated notes that create an atmosphere of reflection. The accompaniment supports the voice with chords throughout

and is not difficult. The melodic line is mostly stepwise with a few larger intervals included. The text speaks of a couple who want to pledge their everlasting love to each other and their method of making a permanent visual display of their commitment to each other. This piece would make an excellent choice for a Chaminade group on a junior recital.

Infini

Publication date: 1902

Poet: Charles Fuster

Dedication: Yvonne St. André

Key: G Major

Range: C[#]4 – E5

Tessitura: E4 – B4

Tempo: Moderato

Level: 2*

Voice Type(s): Mezzo/Baritone/Bass

Sources: Published as a single song (Paris: Enoch and Cincinnati: John Church Company, 1902-3)

Nine Songs for High Voice and Piano

Key: B^b Major

Range: E4 – G5

Tessitura: F4 – C5

Voice Type(s): Soprano/Tenor

This *mélodie* in modified strophic form is dedicated to Yvonne St. André, the mezzo-soprano who toured with Chaminade and performed her songs on recitals. It is a good choice for young mezzos and basses with a limited range due to the comfortable tessitura. It has a beautiful melodic line with some challenging chromatic leaps of a major seventh and a tritone, a good opportunity for young students to work on intonation. The first three vocal phrases begin one-half step above the previous phrase to help build and intensify the drama of the piece. Both the vocal line and the harmonies in the accompaniment often sound like the waves on the seashore, matching the text. The accompaniment is mostly blocked chords and supplies some assistance to the voice at times. The text talks about going to the seashore to find solitude and rest from life. The appoggiaturas at the ends of phrases in the accompaniment give the piece character and charm. To depict the heavens, the accompaniment is played often in the upper treble clef by one or both hands. The phrases are separated by quick breaths until the end of the B section where the voice receives a three to four measure rest. This piece in the higher key of B^b Major would be especially appropriate for a young tenor on a junior recital.

Invocation

Publication date: 1893

Poet: Victor Hugo

Key: D Major

Range: A3 – D5

Tessitura: D4 – C[#]5

Tempo: Maestoso

Level: 3

Voice Type(s): Mezzo/Baritone

Sources: 2^{er} *Recueil de Vingt Mélodies par C. Chaminade*

Published separately as a single song (London: Enoch & Sons, 1894)

Key: F Major

Range: C4 – F5

Tessitura: F4 – E5

English Translation: Eugène Oudin

Voice Type(s): Soprano/Mezzo/Tenor

Hugo's text for *Invocation* is about the sights, sounds, smells and tastes of nature. By seeing, hearing and experiencing these events, one might obtain a better understanding of God. The text is quite descriptive and talks about the earth, waves of the sea, horizon of the sky, the winds, stars, fields, and foliage. Although the range and tessitura are not taxing, this is a challenging piece due to the long phrases with only an occasional quarter rest for the singer. Looking at the range and tessitura, an instructor may think that this piece is appropriate for a baritone but many of the phrases remain between D5-F5 and may not be appropriate for some. The accompaniment consists of rolled, chordal clusters to possibly indicate the chiming of the church bells of the small town or to signify the waves of the sea. There are a few places where the harmony moves before the voice and creates a disjunct feeling in the piece. The singer should be careful to mark these places and sing them as written. The musical form is ABA'A' with many tonal shifts to other keys such as E^b Major, a minor and A Major, making it a more interesting piece for audiences and would work well paired with other nature themed pieces of Chaminade for a group on a recital program.

Jadis

Publication date: 1899

Poet: Edouard Guinand

Key: a minor

Range: D4 – E5

Tessitura: E4 – C5

Tempo: Allegro

Level: 1

Voice Type(s): Mezzo/Baritone

Sources: 3^e *Recueil de vingt mélodies par C. Chaminade*

Mélodies: 3^e volume de vingt mélodies de C. Chaminade: voix élevées

Key: c minor

Range: F4 – G5

Tessitura: G4 – E^b5

Voice Type(s): Soprano/Tenor

Jadis, long ago, is a beautiful, short piece with a quick tempo, grace notes and harmonies that indicate a Spanish influence. It is a through composed piece, which was rare for Chaminade. The melody is simple, comprised mostly of steps with a few intervals of thirds, fourths, and fifths. The text for this piece is sweet and touching. It speaks of an elderly man who is admiring his wife. He talks about the changes she has experienced growing older including wrinkles, losing the will to live, bony, trembling arms and walking bent over. He compares her present features with earlier years when she was more beautiful and without the challenges she has now. Obviously, the poet is still in love with her but mourns what time has done to his beautiful wife. The *mélodie* is a great French starter piece for mezzo or baritone. Since the poet is speaking of his wife, it can be sung by a baritone but could also be a narration told by the mezzo. Chaminade adds an interesting feature to the accompaniment in the B section where the left hand plays low octaves of E2-E3 and E3-E4 as a pedal point while the right hand plays sequential diminished seventh chords with a suspension in each measure that is resolved in the top line of the accompaniment. This may signify the husband's thoughts of the aging process and the changes he has witnessed. At the end of the B section, Chaminade leaves some rests for reflection after the singer sings *je me dis*, I say to myself. This song should be programmed on recitals because the text is beautiful and tells of a husband's love for his wife even if she is old and no longer looks as she once did.

Je voudrais

Publication date: 1912

Poet: Pierre Reyniel

Key: E^b Major

Range: E^b4 – E^b5

Tessitura: F4 – C5

Tempo: Allegretto

Level: 2

Voice Type(s): Mezzo/Baritone

Source: *Mélodies: Deuxième Recueil: voix mezzo-soprano*

This cute, fun song is full of imitation between voice and piano. The accompaniment begins with a two-part imitation of a rhythmic and melodic motive that is heard throughout. The voice begins with this same motive as an imitation to what was heard

previously in the accompaniment. The song is short, covers a range of an octave with a musical form of AA. The many grace notes with the light, lilting melody demonstrate the hopefulness of the poet being noticed by the one they love. Many of the phrases are challenging because of the diction and number of notes making it a level two *mélodie*. It has a certain playfulness that makes it enjoyable for both students and audiences. Phrases are sometimes long and require good breath management.

Lettres d'amour

Publication date: 1910

Poet: Emma de Rienzi

Key: G Major

Range: D4 – E5

Tessitura: G4 – D5

Tempo: Moderato

Level: 2

Voice Type(s): All

Sources: *Chant recueil no. 4: voix élevées*

Published separately as a single song (Paris: Enoch & Cie, 1910)

Key: F Major

Range: C4 – D5

Tessitura: F4 – C5

Voice Type(s): All

Lettres d'amour, love letters, is a beautiful piece suitable for all voice types because of the range and tessitura. It is a short piece but embodies recognizable romantic, French melody and harmony. The text is about putting old love letters away and never viewing them again. The season is winter as the poet speaks of snow with dark, morose skies and her tears of betrayal. The song is somewhat of a lullaby as the poet says that the letters must now sleep among lies and outdated confessions.

This piece is a level two piece because the melodic line is a bit more challenging with chromaticism and tritone leaps. There is little time for the vocalist to take a break between stanzas until the coda at the end with a measure and a half of accompaniment before the vocalist sings. This depicts the poet's contemplation and final good-bye to the betrayed lover. The accompaniment is fairly simple with chords that support the voice. When the voice is not singing, the accompaniment plays ascending and descending scales to possibly demonstrate the poet's falling tears. The musical form of the piece is ABABA. The second B section is a bit extended with slight changes at the end of the section, while the last A section contains only the last two phrases from the A section. The accompaniment in section B alternates between descending augmented and dominant seventh chords, which could also depict falling tears over the lost love. Although it is a sad piece, the simple melody and romantic harmonies will appeal to students and

audiences alike and is a good program choice for a recital. It would make a great pairing with Chaminade's *Ma première lettre*.

La lune paresseuse

Publication date: 1905

Poet: Charles de Bussy

Key: F Major

Range: C4 – F5

Tessitura: F4 – D5

Tempo: Allegretto tranquillo

Level: 3

Voice Type(s): Mezzo/Baritone

Sources: *Mélodies: Premier Recueil: voix mezzo-soprano*

Quatrième Recueil de mélodies: voix élevées

Key: G Major

Range: D4 – G5

Tessitura: G4 – E5

Voice Type(s): Soprano/Tenor

Chaminade uses de Bussy's text to set a stunning backdrop for this *mélodie*. The accompaniment begins with simple harmonic chords supporting the vocal line which contains grace notes sprinkled throughout to signify the stillness and laziness of the moonlight. Singing the vocal line requires finesse and control of *sostenuto* in order to be effective. This particular piece is one of the most varied and interesting of Chaminade's pieces. It shows briefly how she flirts with other key areas and ties them altogether to make a cohesive vocal line. The musical form is basically an ABA form; however, the B section is longer than the A section. The accompaniment in the B section is played by both hands in the upper treble staff to create an ethereal and reflective mood. The piece's greatest attributes are the dynamic and expressive markings which makes it more ideal for a graduate or performance level student.

Ma première lettre

Publication date: 1893

Poet: Rosemonde Gérard

Key: a minor

Range: D4 – F5

Tessitura: E4 – C5

Tempo: Moderato semplice

Level: 2-3

Voice Type(s): Soprano/Mezzo/Baritone

Sources: *Mélodies: Premier Recueil: voix mezzo-soprano*

2^{er} Recueil de Vingt Mélodies par C. Chaminade

Key: a minor

This *mélodie* is a striking contrast to the others because of its unique characteristics. The musical form is ABA and the A sections are recitative-like. This is a great way to introduce students to sing in recitative style in the French language. *Ma première lettre* is about the poet's recollection of the first letter she wrote. Chaminade's choice to set the A section in recitative style shows her brilliance and sensitivity to the text. The recitative style mimics the poet reading over the letter. Unfortunately, the poet doesn't remember writing this letter and fears that she will also forget writing her first love letter. Although this piece is set simplistically, it is filled with sentimentality. Diction and expressivity are the most challenging elements of the piece and give students a chance to sing the text as if they were reading it. Chaminade also pays careful attention to dynamic markings when speaking about the little letter. She changes modes from a minor to A Major to signify the sweetness of the treasured letter. This piece offers variety within a set for a recital program because of its sharp contrast with other Chaminade *mélodies*.

Madeleine

Publication date: 1886

Poet: Edouard Guinand

English Translation: Eugène Oudin

Key: g minor

Range: F4 – A^b5

Tessitura: G4 – D5

Tempo: Moderato

Level: 3

Voice Type(s): Tenor/Baritone

Source: Published separately as a single song (London: Enoch & Sons, 1886)

Madeleine is a beautiful ballad about a girl who comes to a shepherd at noon and they both share a meal together. The accompaniment is reminiscent of a strummed instrument such as a guitar, mandolin or harp with broken ascending and descending arpeggios. The couple meets by a stream or brook with a fountain each day. Now the poet returns to sit alone and thinks of Madeline while his tears mix with the water. It is not clear whether Madeline betrayed him with another lover or died but the poet is deeply saddened by his loss. This piece may be best for a tenor but is also appropriate for a baritone. The A^b4 only occurs one time in an ascending scale passage and there is a sustained G4 at the end for seven counts. Depending on the baritone, it is appropriate for an advanced level student. The musical form is ABCA' where sections B and C have both major and minor keys to depict both the memory of Madeline and the present without her. The accompaniment for the C section begins with descending sixteenth notes representing the water in the fountain. Chaminade gives the singer many repeated descending notes to imitate a sorrowful, thoughtful recitative. Since this is not the typical ABA form

Chaminade used so frequently, it is interesting for programming on a recital. It contains some challenging long phrases that require students who have full control and management of their breath.

Madrigal

Publication date: 1886

Poet: Georges van Ormelingen

Dedication: Madame W. Enoch (Enoch was the main publisher of Chaminade's music)

Key: C Major

Range: C4 - E5

Tessitura: G4 – C5

Tempo: Allegro molto moderato

Level: 1*

Voice Type(s): Mezzo/Baritone

Sources: *Twenty Songs: Book 1 for High Voice and Piano*

Twenty Songs: Book 1 for Low Voice and Piano

Key: C Major

1^{er} volume de vingt mélodies: Mélodies de C. Chaminade

Key: C Major

Cécile Chaminade: Album of Songs, vol. 1

Key: C Major

<http://www.artsongcentral.com>

Key: D Major

Range: D4 – F[#]5

Tessitura: A4 – D5

Voice Type(s): Mezzo/Baritone

Modern Music and Musicians: Modern Art Songs, Louis C. Elson, ed.

Key: D Major

Soprano Album of Five Songs

Key: E^b Major

Range: E^b4 – G5

Tessitura: B^b4 – F5

Voice Type(s): Soprano/Tenor

Vocal album: 37 songs with piano accompaniment: high voice

Key: E Major

Range: E4 – G[#]5

Tessitura: B4 – F[#]5

Voice Type(s): Soprano/Tenor

Cécile Chaminade: 37 Songs, high voice, vols. 1, 2

Key: E Major

In *Madrigal*, the melodic line stays exclusively in the middle register which makes it a great choice for a freshman or sophomore learning their first French *mélodie*. The greatest challenge is managing the breath over long phrases that are slightly longer than four measures in length. The text compares a loved one's kisses to the fluttering of birds. The form is strophic with two verses. The melody resembles a bird in flight demonstrating Chaminade's skill with text painting. The melodic line contains simple stepwise motion without large intervallic leaps.

Malgré nous

Publication date: 1893

Poet: Rosemonde Gérard

Dedication: Liza Lehmann

Key: A^b Major

Range: C[#]4 – F5

Tessitura: G[#]4 – E5

Tempo: Très vite

Level: 3

Voice Type(s): Mezzo/Baritone

Sources: *Mélodies: Premier Recueil: voix mezzo-soprano*

2^{er} Recueil de Vingt Mélodies par C. Chaminade

Key: A^b Major

This particular *mélodie* is dedicated to English soprano and composer, Liza Lehmann and is at the highest level of Chaminade's *mélodies* due to its many challenges. The musical form of this piece is ABA' where the A sections are in the key of A^b Major and the shorter B section is in the key of B Major. The accompaniment requires great skill to execute the flowing arpeggios. The vocalist is presented with many challenges including modal changes and chromaticism, pronunciation of clear French diction at a fast tempo, and octave leaps. Chaminade's brilliance in designing an interesting vocal line instead of

predictable and repetitive ones is quite evident with the many modal shifts and surprises throughout the piece. One characteristic of her *mélodies* is the lack of recovery time for the voice between phrases to rest or to breathe deeply before the next phrase begins. This piece is in a state of perpetual forward motion for the singer and the accompanist illustrating Chaminade's portrayal of the text and the excitement of being in love.

Mandoline

Publication date: 1895

Poet: Charles Foley

Key: C Major

Range: C4 – G5

Tessitura: E4 – E5

Tempo: Allegro

Level: 3

Voice Type(s): Soprano/Mezzo

Sources: 2^{er} *Recueil de Vingt Mélodies par C. Chaminade*

Nine Songs for High Voice and Piano

Key: C Major

Chaminade's *Mandoline*, mandolin, shares its title with Verlaine's text set by several others. Others share the same accompaniment ideas as Chaminade where the accompaniment mimics the strumming of a mandolin. The piece is lively and the student must have a full command of the French language in order to make the diction clear. She gives very little time for breaths between phrases and performers will need to take quick, full breaths in order to be successful when singing this song. There are transitions to many other tonal centers such as a minor, A^b Major, and c minor. The voice is mainly independent of the accompaniment but some support is given in the chords at different points in the piece. The harmonies also represent a Spanish influence that Chaminade used often.

Menuet

Publication date: 1904

Poet: Pierre Reyniel

Key: C Major

Range: D4 – F5

Tessitura: E4 – C5

Tempo: Allegretto

Level: 2

Voice Type(s): Mezzo/Baritone

Source: *Mélodies: Deuxième Recueil: voix mezzo-soprano*

This *mélodie* is an ideal piece for an upper level undergraduate student. The musical form is ABA' and the range covers a ninth. The poem is about a young man who dances with a young lady at a ball and falls in love with her. The poet describes the scene that includes her dress, hooped skirt, blond wig and petticoats. The music further demonstrates the dance with a meter in 3/4 to emulate the minuet. There are two prominent rhythmic patterns that appear throughout. The first is a group of four sixteenth notes followed by an eighth note and is heard frequently in the accompaniment. The other, a dotted eighth, sixteenth followed by an eighth note appears in the vocal line throughout. The accompaniment offers some support by doubling the voice in many sections. There are challenges of wide intervallic leaps of a seventh and octave but can be used by the instructor as a tool to assist with register transitions between the middle and upper registers for both mezzos and baritones. Chaminade has also interjected nuances like grace notes to further demonstrate the playfulness of the text.

Mignonne

Publication date: 1894

Poet: Pierre de Ronsard

Key: F Major

Range: A3 – F5

Tessitura: F4 – D5

Tempo: Lento

Level: 1

Voice Type(s): Mezzo/Baritone

Sources: *Women Composers: A Heritage of Song: High Voice*, Carol Kimball, ed.

Cécile Chaminade: 37 Songs, high voice, vols. 1, 2

Key: F Major

Vocal album: 37 songs with piano accompaniment: high voice

Key: E^b Major

Range: G3 – E^b5

Tessitura: E^b4 – C5

Voice Type(s): Mezzo/Baritone

Song-Albums by C. Chaminade, vol. 2

Key: E^b Major

Mignonne, darling, is a beautiful example of simplicity and charm. The text focuses on three themes: the passage of time, fragility of time, and an invitation to live in the

moment.⁶⁵ The poet points out the similarities between a rose and youthful love and that eventually everyone ages and dies just like the rose. The musical form is ABA with rhythmic elements and expressive qualities in section B derived from the A section. This *mélodie* contains some long melodic lines for young singers but can be divided into smaller units or used in the studio to work on breath management. The melodic line itself forms an arch with an upbeat, lilting result. Both the vocal line and accompaniment are light and delicate to match the text and the accompaniment mostly doubles the voice throughout. The vocal lines are mainly stepwise scale passages. The tessitura of F Major suits a mezzo or baritone best and is a great first French song for them to learn. The scale passages are both ascending and descending to give students an opportunity to work on transitioning in and out of passaggio areas. Although the tempo marking is *lento*, the song has forward motion helping students secure success in ascending passages. The grace notes at the end of the phrases give the piece a sense of delicacy and charm when talking about the delicate petals of a rose.

Mirage

Publication date: 1902

Poet: Edouard Guinand

Key: A^b Major

Range: E^b4 – F5

Tessitura: F4 – E^b5

Tempo: Allegro

Level: 1

Voice Type(s): All

Source: Published separately as a single song (London: Enoch & Sons, 1902)

Mirage, mirage, is a beginning piece suitable for all voice types with a musical form of ABAA. It is a good beginning song because of the repetition of the vocal line, small range and fairly easy tessitura. The melodic line is light, has a lilting shape and the alternation of quarter and eighth note rhythms represent the waves on a lake. Chaminade uses the notes in the vocal line to outline the harmony for that measure but sometimes adds non chord tones to provide interest. The accompaniment is simple, outlining the harmony and also contains a rhythmic and melodic motive repeated throughout the piece also depicting the waves on the lake. The B section of this piece begins in c minor and is more ballad-like with longer rhythmic values including quarter, dotted quarter and half notes. In this piece, unlike others, Chaminade usually gives the singer a partial measure or two to rest between sections and to separate the piece into sections. The text suggests two possible meanings. The first is that the poet is experiencing a vision/mirage depicting his love floating on the lake and his remembrance of her beauty. The second is that the poet's lover is the lake and the text represents her metaphorically. The phrases are mostly four measures but with the allegro tempo, are manageable for young singers.

⁶⁵Kimball, *Song: A Guide to Art Song Style and Literature*, 202.

Mon coeur chante

Publication date: 1896

Poet: Charles Fuster

Dedication: Madame Emma (Marie Louise Cécile) Albani

Key: A Major

Range: C[#]4 – A5

Tessitura: E4 – E5

Tempo: Animato

Level: 2-3

Voice Type(s): Soprano/Mezzo

Sources: *Soprano Album of Five Songs**Mélodies: 3^e volume de vingt mélodies de C. Chaminade: voix élevées*

Key: A Major

3^e Recueil de vingt mélodies par C. Chaminade

Key: F Major

Range: A^b3 – F5

Tessitura: C4 – C5

Voice Type(s): Mezzo/Baritone

This *mélodie* was dedicated to famous soprano, Emma Albani who after a successful singing career, taught voice using the Lamperti method.⁶⁶ Chaminade excelled in word painting with this *mélodie*. *Mon coeur chante*, my heart sings, is about the poet's reaction to and feelings for their lover. The lover's presence makes the poet's heart sing in gladness, tremble with emotion and swoon with rapture. The text also talks about the lovers' separation and the fear, pain and emptiness the poet feels. The opening lines of the accompaniment are a simple arpeggiated dominant seventh chord that ushers in the vocal line. The vocal line covers a wide range of notes that is reminiscent of a sweeping melody; thus, depicting the song of the heart. A few examples of word painting in the vocal line of this piece include a descending appoggiatura emphasizing the word *allégresse*, joy, and triplet figures in the voice on the words *trembler*, tremble, and *pâmer*, swoon. The musical form is ABA and the B section refers to the lovers' separation. Section B is in the parallel key of a minor and consists of a series of descending chromatic rhythmic and vocal motives to depict sadness and tears. The long sustained notes add excitement and express joy. The accompaniment offers the voice some support in places but is often masked with arpeggios. This piece would be a great finish to a set of Chaminade songs on a recital program.

⁶⁶Alexis Chitty and Gilles Potvin, "Albani, Dame Emma," *Oxford Music Online, Grove Music Online*, available from <http://www.oxfordmusiconline.com>, (accessed September 28, 2011).

Mots d'amour

Publication date: 1898

Poet: Charles Fuster

Key: C Major

Range: C4 – E5

Tessitura: G4 – D5

Tempo: Moderato

Level: 2

Voice Type(s): Soprano/Mezzo/Baritone

Sources: *Mélodies: Deuxième Recueil: voix mezzo-soprano*

3^e Recueil de vingt mélodies par C. Chaminade

Key: C Major

Women Composers: A Heritage of Song: High Voice, Carol Kimball, ed.

Key: E^b Major

Range: E^b4 – G5

Tessitura: G4 – E^b5

Voice Type(s): Soprano/Tenor

Mélodies: 3^e volume de vingt mélodies de C. Chaminade: voix élevées

Key: E^b Major

The text of *Mots d'amour* is about the poet's use of words to his lover. Section A speaks of words having tears and their sadness gives them charm. The B section, which moves forward with a faster tempo, is about the poet using wild words filled with passion and fervor which can burn both heart and lips. The return of the A section returns to the slower tempo and speaks of the only words women want to hear: those that come from the soul. The musical form is ABA' where the B section has shorter rhythmic values to illustrate the intensity of the passionate words the poet speaks to his lover. The composition of the A section is constructed somewhat delicately in both the accompaniment and vocal line. In the introduction, the accompaniment is delicate and shows conservation of notes which may symbolize the delicacy, impression and power that words possess. The accompaniment often doubles the voice and even imitates the melodic line in interludes. At times, especially at the end, the piece is reminiscent of Baroque harmonies and styles. Pedagogically, this piece is not challenging but offers the student a chance to improve their French diction and expressivity skills. The melodic line, while simple, is interesting and paired with an accompaniment that is a delightful contrast to slower French *mélodies*.

N'est-ce pas?

Publication date: 1904

Poet: Armand Silvestre

Key: e minor

Range: E4 – G5

Tessitura: G4 – E5

Tempo: Lento

Level: 2

Voice Type(s): All

Source: *Quatrième Recueil de mélodies: voix élevées*

Chaminade began to show more compositional maturity with this *mélodie* evidenced by different tonal centers in sections. The musical form is ABA' with the last A section representing only a small portion of the larger first A section. Chaminade begins the piece in e minor, moves to the relative key of G Major for the B section and ends with a return of the A section in the parallel key of E Major. It is interesting to note that the return of the A section is in a major key. This could signify the poet's resignation to a sad and empty life where dreams are elusive. The vocal line consists of long phrases in the opening seven measures and in the ending eight measures but the remainder of the piece has more opportunities for quick breaths between phrases. Chaminade only gives the singer a measure and a half to rest at the end of the B section and the last A section. This was often a thread in her vocal writing which can be challenging for young singers. The vocal line is not difficult in itself, as Chaminade uses notes applicable to the harmonic contour of the measure, often outlining the chord with the vocal line. She depicts the sadness of the text and weeping by adding measures that are sung on the syllable "ah." Since this piece sounds a bit different from what we expect from Chaminade, it is a perfect contrast song to program on a recital.

Nice-la-belle

Publication date: 1889

Poet: Auguste Marin

Key: D^b MajorRange: A^b3 – G^b5Tessitura: F4 – E^b5

Tempo: Allegro

Level: 3

Voice Type(s): Soprano/Mezzo/Baritone

Sources: *Twenty Songs: Book 2 for High Voice and Piano**Twenty Songs: Book 2 for Low Voice and Piano*Key: D^b Major

Mélodies: Deuxième Recueil: voix mezzo-soprano

Key: D^b Major

1^{er} volume de vingt mélodies: Mélodies de C. Chaminade

Key: D^b Major

For this delightful, upbeat *mélodie* Chaminade writes in the style of a tarantella, a lively folk dance from southern Italy in 6/8 meter. The text is about the beautiful city of Nice, France. The accompaniment has a bass line that depicts walking, possibly a reference to walking through the town. The accompaniment is mainly chordal while the voice provides the wonder and excitement of describing the beautiful city. This piece is best for a graduate or performance level student because of the challenges of text, length of phrases at a faster tempo, and the diction. Although the musical form is ABABA and coda, the text is through composed and would present quite a challenge for an undergraduate. The 6/8 meter adds to the excitement of the piece that rises and falls until the climax at the end. This song is such a wonderful and exciting piece that would work well as a closer to any recital program.

Ninette

Publication date: 1898 in J. Hamelle collection *Mélodies pour Chant et Piano* but ©1878 by J. Maho

Poet: M. de Fos

Key: F Major

Range: C4 – F5

Tessitura: G4 – E5

Tempo: Allegretto

Level: 2

Voice Type(s): Baritone

Source: Published separately as a single song (London: Enoch & Sons)

Ninette, a simple, delightful, strophic piece is great for undergraduate baritones. The vocal phrases cover a range of an octave but most of the intervals are between seconds and fifths. Since I was only able to find a published copy in English, I am basing my grouping of phrases in that language. Most of the phrases are two measures in length but may be longer in the original language. It is rated level two because there are a few difficult phrases that require accurate intonation but nothing beyond a young undergraduate. The text suggests that a male is singing about Ninette, whom he adores. The accompaniment consists of octaves in the left hand while the right hand plays the harmonies in broken arpeggios. The melodic line is designed to be memorable and remain with both the audience and performer. This piece would be a lovely piece to program on a recital as a themed recital of pieces with the names of young ladies.

Le Noël des oiseaux

Publication date: 1893

Poet: Armand Silvestre

Key: E Major

Range: B3 – F[#]5

Tessitura: E4 – B4

Tempo: Moderato

Level: 2*

Voice Type(s): Soprano/Mezzo/Baritone

Sources: 2^{er} *Recueil de Vingt Mélodies par C. Chaminade**Vocal album: 37 songs with piano accompaniment: high voice*

Key: E Major

Song-Albums by C. Chaminade, vol. 2

Key: E Major

Cécile Chaminade: 37 Songs, high voice, vols. 1, 2

Key: G Major

Range: D4 – A5

Tessitura: G4 – D5

Voice Type(s): Soprano/Tenor

This delightful little song about the Christmas carol of the birds is a great piece for a recital. The musical form is AA' where the repeat of A has some minor alterations from the original and there is a short interlude between sections. The accompaniment gives the singer some support by playing the notes of the vocal line in places. There are a few longer phrases more than four measures each but most phrases are between two to four phrases in length. There are some ascending and descending octave leaps with smaller manageable intervals also. Chaminade has also included some word painting to emphasize the text. One example is the word *frissonnent*, shiver, which includes a descending octave illustrating the word's meaning. The accompaniment is mostly chordal but also illustrates the wings of the birds with an arpeggio of thirty-second notes. This song would be great to program in a group for a seasonal Christmas program.

Nous nous aimions

Publication date: 1900

Poet: Charles Fuster

Key: A^b Major

Range: C4 – F5

Tessitura: G4 – E^b5

Tempo: Allegretto

Level: 2

Voice Type(s): All

Source: Published separately as a single song (Paris: Enoch & Cie, 1900)

This *mélodie* was composed in modified strophic form with a small coda. The piece appears to be in A^b Major at the start but moves through many tonal centers so that by the first strong cadence, the piece has modulated to E^b Major. Chaminade also moves to other keys including C Major, c minor and a hint of D^b Major as well but ends strongly in A^b Major. The melodic line is not difficult but requires a musician with good rhythmic skills as there are many duples in the vocal line. The range is appropriate for all voice types with only one C3 that is not sustained so it is possible for tenors to sing this piece. The duples usually appear exclusively in the vocal part to emphasize specific important words such as *folles joies*, wild joys, *coeurs l'unisson*, unison hearts and *poignantes*, poignant, to name a few. The text is about memories of lovers at their meeting place and their feelings of happiness and other emotions. Chaminade gives a perfect example of word painting with a descending seventh on the word *frisson*, shiver or thrill. Although this piece is somewhat repetitive, it is not long and with short phrases for breathing, it would also be appropriate to program on a junior or senior recital.

Nuit d'été

Publication date: 1896

Poet: Charles Fuster

Key: A^b Major

Range: (A^b3)* D4 – A^b5 * A^b3 is an optional note at the end of the piece

Tessitura: A^b4 – F5

Tempo: Andante

Level: 3

Voice Type(s): All

Sources: 3^e *Recueil de vingt mélodies par C. Chaminade*

Mélodies: 3^e volume de vingt mélodies de C. Chaminade: voix élevées

Key: B^b Major

Range: (B^b3)* E4 – B^b5 * B^b3 is an optional note at the end of the piece

Tessitura: B^b4 – G5

Voice Type(s): Soprano/Tenor

This beautiful, solemn *mélodie* is about summer nights. The piano accompaniment helps to create an atmosphere of mystery and austerity demonstrated by the tremolos in both hands as well as far reaching chords spanning more than four octaves. The melodic line is quite challenging with much chromaticism. The musical form is ABA and a coda. This piece, like many of Chaminade's others, leaves little time for the singer to recover

from long, demanding phrases. The A section will be useful for teaching legato, sostenuto, and breath control. In contrast, the B section is in declamatory or recitative style. Much of the melodic content is repeated to help with memorization. The ending of the piece has a flourish of extremities of high A^b5 to low A^b3 to match the expansive range of the accompaniment. Baritones without a secure upper register will find this piece challenging because a great deal of the tessitura is in the upper range; however, learning this song would be a way to improve and develop this skill. This piece is ideal for a recital because of its repetitive melodic lines and stunning ending.

Nuit étoilée

Publication date: 1899

Poet: Camille Roy

Key: F Major

Range: C4 – B^b5

Tessitura: F4 – F5

Tempo: Allegro

Level: 2

Voice Type(s): Soprano/Tenor

Sources: Published as a single song (Paris: Enoch and Cie, 1899)

Mélodies: 3^e volume de vingt mélodies de C. Chaminade: voix élevées

Key: F Major

3^e Recueil de vingt mélodies par C. Chaminade

Key: D Major

Range: A3 – G5

Tessitura: D4 – D5

Voice Type(s): Mezzo/Baritone

This spritely *mélodie* in AABBA form has small variations in the repeats of each section to match the syllables of the text and offer some vocal variety for the singer and audience. The accompaniment sounds like the plucking of guitar strings as if the poet were serenading his lover. The accompaniment is similar to Chaminade's *Chanson Espagnole*. The similarities and repetitions of melodic content in the sections qualify this piece as level two; however, the melodic line is independent from the accompaniment and requires the vocalist to sing independently. There are other indications that this piece is similar to a Spanish serenade with some of the harmonies, grace notes, and triplet rhythmic figures in the vocal line. The text is about a poet admiring the beautiful jewelry of his lover at night under the stars and his intense desire for her. The text suggests that a male is singing but a female could sing this song as a narrative. Unlike other Chaminade *mélodies*, this piece has a few measures of accompaniment between sections and some phrases to provide rest for the singer. The phrases are divided into variable phrases of

two, three, four and five measures each. Much of the piece lies in the upper passaggio which may be challenging for young undergraduates but can be used to help teach proper registration. The high B^b at the end makes the song a definite show stopper for a recital.

L'ondine du Léman

Publication date: 1910

Poet: Ludovic Fortolis

Key: a minor

Range: E4 - A5

Tessitura: A4 – E5

Tempo: Allegro

Level: 1

Voice Type(s): Soprano/Mezzo/Tenor

Source: Published separately as a single song (Paris: Enoch & Cie, 1910)

According to Marcia Citron, the origin of this melody may have come from *Grisélidis*, a short libretto by Armand Silvestre given to Chaminade for consideration as an opera and/or dramatic composition; however, she gave the libretto to Massenet instead.⁶⁷ This haunting *mélodie* is a narrative about a water nymph who inhabits Lake Léman. There is a variety of long and short phrases that would not be challenging for young singers. The tessitura stays mainly in the middle of the voice but does have some descending chromatic half steps from G5-E5 for soprano/mezzo or G4-E4 for tenor that will require accurate and secure intonation. These chromatic half steps are representative of the water nymph sinking back into the lake after being rejected. There is also a leap of an octave from A4-A5 or A3-A4 that could be challenging for some students but could be used as an opportunity to help bridge difficulties between register transitions. The musical form is ABA and unlike many other *melodies*, Chaminade provides some measures of rest for the voice in between phrases and sections. The accompaniment is of special note because the introduction and the return of the A section both depicts the waves and sounds of the lake with both the right and left hands in the upper portion of the treble staff. She also adds ascending and descending chromatic intervals of a sixth in the right hand while alternating with chromatic steps and intervals in the left hand. Due to the difficult upper register phrases, this piece is not necessarily suitable for lower voice types (i.e. contraltos, baritones or basses) but would work well on a junior or senior recital for other voice types.

L'orgue

Publication date: 1901

Poet: Charles Cros

Key: g minor

⁶⁷Citron, *Cécile Chaminade: A Bio-Bibliography*, 88.

Range: C4 – D5

Tessitura: F4 – C5

Tempo: Andante con moto

Level: 2

Voice Type(s): Mezzo/Baritone

Source: Published separately as a single song (Paris: Enoch & Cie, 1901)

L'orgue, the organ, subtitled *Légende*, legend, is the narrative of Gottlieb the musician. The musical form is modified strophic and contains a five measure refrain at the end of each verse. The melodic lines are varied and range from two to four measure phrases. The legend suggests that Gottlieb liked a young girl who married another. When the couple came to the church to get married, Gottlieb was not there playing the organ. Evidently Gottlieb died and in the forest at midnight he longs to play his music but instead has his revenge by scaring birds and others who come to the forest. Chaminade has masterfully provided the painting of the text with the accompaniment. The opening measures have two stark g minor chords in the lowest part of the piano. When the voice enters, the melodic line is sung and played in two octaves to reinforce an eerie story line. The refrain at the end of the strophe always begins with a French exclamation, *Hou! Hou! Hou!* and can be translated as “Oh no!” This is an interesting word choice from the poet and is probably an example of onomatopoeia representing the wind blowing in the trees. The rest of the refrain, *le vent soufflé dans les branches*, the wind blows in the branches, is the outline of a half-diminished chord heard in both the voice and doubled in octaves in the accompaniment. This piece is great to program on a recital because of the story line and the many opportunities a student will have to be expressive with the voice and the text. It would make a great addition to any Halloween program.

Les papillons

Publication date: 1898 in J. Hamelle collection *Mélodies pour Chant et Piano* but ©1878 by J. Maho

Poet: Théophile Gautier

Key: e^b minor

Range: E^b4 – G5

Tessitura: B^b4 – E^b5

Tempo: Moderato

Level: 2

Voice Type(s): Soprano/Mezzo/Tenor

Source: Published separately as a single song (London: Joseph Williams)

This is a short, strophic *mélodie* suitable for undergraduates. The tessitura may be too challenging for a young undergraduate baritone because the piece begins in the upper passaggio of E^b4 to F4 with no preparation; however, this is an opportunity for vocal instructors to work with baritones in this area. There are at least four other famous contemporaries of Chaminade's who also set this text and include Chausson, Debussy,

Godard and Tosti. In reviewing the renditions of Debussy, Chausson and Tosti (Godard was not available), both Debussy and Chausson, along with Chaminade use rhythmic motives that represents flying butterflies and their wings. In this piece, Chaminade uses arpeggios of thirty-second notes in the accompaniment to represent them. The vocal phrases are two to four measures in length and would not be challenging for young singers. She also uses sixteenth note rhythmic values in the vocal phrases as further representation of butterflies. The poet suggests that he would love to have the wings of a butterfly so that he could fly and kiss the lips of his beloved. There is a five measure postlude that might indicate the flying away of the butterflies. This delightful piece could be programmed on recital with other composers' versions. Chaminade's version will provide a contrast to the others because her piece is in a minor key and seems to be more reflective and somber.

Partout

Publication date: 1895

Poet: Charles Fuster

Key: A Major

Range: E4 – F[#]5

Tessitura: E4 – E5

Tempo: Allegro vivo

Level: 3*

Voice Type(s): All voice types

Source: 2^{er} *Recueil de Vingt Mélodies par C. Chaminade*

Although this *mélodie* has a limited range, it is a very difficult piece to perform. The allegro tempo makes singing with clear diction a challenge along with ascending octave leaps from the lower to the upper register. This piece may not be suitable for some baritones because of the frequency of E4-F[#]4. Most of these notes are approached with an ascending line and can be used as a vocal exercise to improve this skill. The musical form is ABABA and most of the vocal lines in the sections are the same except for alterations to match the text. The accompaniment is a vibrant, exciting part of this piece that adds to its appeal. The opening measures contain descending patterns of sixths and thirds in the right hand, while the left hand has trills and tremolos. The harmonies sound like light-hearted carnival music and immediately draw both singer and audience into the music. The text is carefree discussing how everything changes for the best and comes to life when love passes. Chaminade repeats the word *partout*, everywhere, emphasizing that everywhere love appears things around it will be affected by its power to bring joy and pleasure. The vocal line is a very memorable and singable melody, which adds to its appeal and charm. At the end of each B section, Chaminade has the singer trilling for four measures on an E5 and F4 to illustrate how happy the poet is and perhaps to demonstrate the imitation of birds singing as love affects their song.

The greatest challenge of this piece is that the singer has little time to rest between phrases. The longest rest is between the middle A and B sections with nine beats of rest.

The important aspects for singers to conquer in this piece are stamina and expression. Chaminade is very specific with all of the dynamic markings to make the piece expressive and it is necessary to keep the energy vibrant. This is a great opening or closing piece for any Chaminade group on a recital.

Petits Coeurs

Publication date: 1900

Poet: Paul Robiquet

Key: f minor/F Major

Range: E4 – F5

Tessitura: F4 – C5

Tempo: Andantino

Level: 1

Voice Type(s): Soprano/Tenor

Source: *Nine Songs for High Voice and Piano*

This quick moving *mélodie* with easy range and tessitura is great for beginning students. The text recalls physical attributes of previous loves that have now left. The piece begins in f minor but switches to F Major after the poet bids the loves farewell. It demonstrates the poet's acceptance of his loss and his reflection of the joy and pleasure the lover brought. There is a definite Spanish influence in the harmonies where the accompaniment offers more support for the vocal line in the first section of the piece. The accompaniment in the second section is more chordal and does not double the melodic line. The melodic line is composed mainly of steps but there are intervals of a fourth and seventh as well.

Pièce Romantique

Publication date: 1897

Poet: Stéphan Bordide

Key: G Major

Range: D4 – F[#]5 (optional G5 for last note)

Tessitura: G4 – E5

Tempo: Andante

Level: 3

Voice Type(s): All

Source: Published separately as a single song (Paris: A. Durand & Fils, 1897)

This *mélodie* is a transcription of Op. 9, No. 1, *Pièce Romantique*, published originally in 1880 and dedicated to one of her teachers, Le Couppey.⁶⁸ Interestingly, its first publication was not by Enoch & Cie but A. Durand & Fils instead. The transcription

⁶⁸Citron, *Cécile Chaminade: A Bio-Bibliography*, 35.

follows the piano piece and takes the musical form of AAA' A with a short transition in B^b Major between the last two sections. The accompaniment doubles the vocal line in the left hand throughout while the right hand plays the harmonies above it. Transcribing this piece for voice was a good idea because the melody is beautiful but can be challenging for younger singers because the original idea was for piano. However, the vocal line has some patterns that can be extracted for vocalises to help students keep the shape of a legato line while moving through steps and skips. Some of the harmonic changes require good intonation and concentration. The seven measure transition from the second A section to the final A section utilizes the first phrase, transposing it up a minor third but only for a brief moment. Pairing this text with the prior composed music is an interesting choice. The text is about the poet trying to forget the hurt and pain he experienced from his love. In his attempts to forget and forgive he decides to trust his love again but is betrayed. The wide sweeping melodic line seems to be the opposite of the text which makes it an intriguing match. Most songs that speak of betrayal are often in a minor key and dark but this choice gives the poet and the listener hope that he may find love again even though this pain will always be with him. Since there is a great deal of text, constantly moving melodic line and longer phrases, it is best for a mature student/performer but is a great piece to learn for the demands it makes on the voice.

Plaintes d'amour

Publication date: 1891

Poet: Eugène Adenis

Key: C Major

Range: C4 – E5

Tessitura: E4 – B4

Tempo: Allegro vif, animé

Level: 2

Voice Type(s): Mezzo/Baritone

Sources: *Twenty Songs: Book 1 for High Voice and Piano*

Twenty Songs: Book 1 for Low Voice and Piano

Key: C Major

1^{er} volume de vingt mélodies: Mélodies de C. Chaminade

Key: C Major

Cécile Chaminade: Album of Songs, vol. 1

Key: C Major

Nineteenth Century French Art Songs

Key: C Major

Vocal album: 37 songs with piano accompaniment: high voice

Key: E Major

Range: E4 – G[#]5

Tessitura: G[#]4 – D[#]5

Voice Type(s): Soprano/Tenor

Cécile Chaminade: 37 Songs, high voice, vols. 1, 2

Key: E Major

This upbeat and quick tempo *mélodie* is divided into three large sections with two smaller contrasting sections. The vocal line remains the same throughout with different text so the student can focus on the diction. Some of the phrases are longer and require greater breath control and management. The vocal line creates an arch that will help students transition between registers. The piano accompaniment is constructed of sixteenth note arpeggios providing the underpinning for the voice. Both the arch in the vocal line and the sixteenth note arpeggios in the accompaniment may signify that love is fleeting and not always permanent. The melodic line is tuneful and lilting. Although the tempo is upbeat, the note values Chaminade uses easily match the text and will not be difficult to master.

La plus jolie

Publication date: 1901

Poet: Robert Myriel

Key: E^b Major

Range: C4 – G5

Tessitura: B^b4 – E^b5

Tempo: Allegretto

Level: 3*

Voice Type(s): Soprano/Tenor

Sources: Published separately as a single song (Paris: Enoch & Cie, 1901)

Published separately as a single song (Paris: Enoch & Cie, 1901)

Key: C Major

Range: A3 – E5

Tessitura: G4 – C5

Voice Type(s): Mezzo/Baritone

This delightful *mélodie* is another great French starter piece for tenors. Before beginning study, the student must have good rhythmic skills because he/she will be singing triplets against an accompaniment that plays duples. The melodic line alone is not difficult as Chaminade weaves simple patterns together to comprise the melody. The overall musical

form is ABA' with a returning refrain at the end of each section, *la plus jolie cueille des fleurs*, the prettiest one gathers flowers. The text is about a beautiful eighteen year old girl who is gathering flowers. She gathers the flowers while the birds are whistling and with the beauty and joy of the day all around her. But, near the end of the first A section, Chaminade indicates that her purpose for gathering flowers may not be in celebration of a joyous occasion with a chromatic descending and ascending line in the right hand of the accompaniment. In the next section, the poet sees the girl rather melancholic and crying. The poet's parting remark is that the picture of the young girl gathering flowers and burying her head in their beautiful pastel colors will always be engrained in his memory. The tempo is not slow and the triplets in the vocal line are meant to help the singer sing lightly. Both tenors and sopranos should consider programming this piece on their recital because it is a beautiful melody and not difficult to sing.

Portrait: Valse Chantée

Publication date: 1904

Poet: Pierre Reyniel

Dedication: Madame Emma (Marie Louise Cécile) Albani

Key: A Major

Range: E^b4 – A5

Tessitura: E4 – E5

Tempo: Allegro

Level: 3*

Voice Type(s): Soprano, Flute and Piano

Sources: *Quatrième Recueil de mélodies: voix élevées*

Cinq plusieurs mélodies for high voice

Key: A Major

Portrait, like *Mon coeur chante*, is dedicated to Madame Emma Albani and is a wonderful, inviting melody set in a 3/4 waltz tempo. Like Chaminade's *L'été*, this piece is also full of vocalises to train and improve the singer's agility skills. The poet speaks about his lover's attributes and his admiration for her but his love is not returned. The vocal line is beautifully crafted beginning at the lower end of the staff and climbing to the top of the staff. Chaminade also uses appoggiaturas quite liberally in the vocal line adding anticipation and excitement. The *mélodie* itself is the image of love and springtime and is scored for soprano, flute and piano, making it more appealing to audiences. The vocal line has trills and arpeggios that imitate, according to the text, a siren. Performing this piece will take great control of register transitions and breaths but it is a definite favorite. This tune is also scored for piano (1911) and piano and violin (1911).

Pourquoi

Publication date: 1901

Poet: Madame J. Thénard

Key: D Major

Range: C[#]4 – F[#]5

Tessitura: E4 – E5

Tempo: Allegro appassionato

Level: 2

Voice Type(s): Mezzo/Baritone

Source: Published separately as a single song (Cincinnati: The John Church Company, 1901)

This piece is about mixed emotions of love. The poet speaks of laughter and crying and not understanding why emotions are so intense. The musical form is AABA with some repetition of text. The piece is suggested for intermediate level students because there are octave leaps at the ends of the phrases of the A sections and a few phrases with some simple chromaticism. Although the subject of the text is somewhat melancholy, Chaminade chooses *allegro* for the tempo. She paints the text and feeling well with different characteristics indicating the dichotomy between sorrow and happiness often experienced with being in love. To illustrate this, she often pits two notes against each other as evidenced in the opening bars of the accompaniment where G[#] and G natural are played together. The constant eighth notes in the accompaniment serve to move the tempo along and keep the vocalist from making the vocal line too laborious. The opening phrase of A begins on F[#]5 with a descending line that could depict falling tears. The octave leaps, mentioned earlier, further demonstrate sadness and sorrow. Since the F[#] line is descending, the piece provides a great way to teach register transitions for baritones safely and will ensure their success. This piece would work well when programmed on a baritone's junior recital.

Les présents

Publication date: 1898

Poet: Charles Fuster

Key: E^b MajorRange: B^b3 – F5Tessitura: G4 – E^b5

Tempo: Andante con moto

Level: 2

Voice Type(s): Mezzo/Baritone

Sources: Published as a single song (Paris: Enoch and Cie, 1898)

*3^e Recueil de vingt mélodies par C. Chaminade*Key: E^b Major

Mélodies: 3^e volume de vingt mélodies de C. Chaminade: voix élevées

Key: G^b Major

Range: D^b4 – A^b5

Tessitura: B^b4 – G^b5

Voice Type(s): Soprano/Tenor

This *mélodie* has some challenging features that require an upper class student. Some of the phrases are longer with a final sustained note, requiring greater breath control and management. This particular piece requires depth of expression with different levels of dynamics relating to the text. The text discusses giving a beloved a gold ring, as in marriage, and the deep emotion that accompanies such a gift. It is evident from the accompaniment that Chaminade was a pianist because it covers a huge range of chords from top to bottom. The voice is independent from the accompaniment, which makes it more difficult for a beginner. Chaminade often surprises the singer and listener with a minor chord instead of a major one to help emphasize the text. Although this may be best for a mezzo or baritone, it is possible for a soprano to sing this piece if they have a solid B^b3.

Râvana (Ballade Aryenne)

Publication date: 1895

Poet: E. Chabrol

Key: a minor

Range: A2 – D4

Tessitura: E3 – C4

Tempo: Allegro energico

Level: 2

Voice Type(s): Bass/Baritone

Source: Published separately as a single song (Paris: Enoch & Cie, 1895)

Râvana is based on a Hindu mythological demonic character⁶⁹ and Chaminade depicts his character with many different features. The first noticeable one is in the accompaniment. The opening measures utilize an octave A1 and A2 with tremolos in the upper right hand to demonstrate evil and a sinister character of the dark deep. This trend continues throughout the piece with the left hand of the accompaniment playing in the lowest region of the keyboard. Another feature appears in the vocal line with interval leaps of a tritone, which often depicted evil. Chaminade also uses diminished chords at times to indicate danger. The musical form of the piece is ABAB. The piece also changes back and forth between a minor and A Major to delineate the sections. The voice will often receive assistance from the accompaniment by doubling the vocal line but the accompaniment mainly provides a sinister, chordal backdrop for the narrative. The text talks about the spells, traps and eventual downfall that Râvana sets for

⁶⁹“Ravana,” Wikimedia Foundation, Inc., <http://en.wikipedia.org/wiki/Ravana> (accessed July 6, 2011).

unsuspecting lovers who visit his area of the woods. This piece would make a great start for a junior undergraduate student who wants to learn operatic roles from *Don Giovanni* and *Faust*. The student can learn to manage breath and sing legato with the sustained notes at the ends of phrases.

Refrain de Novembre

Publication date: 1903

Poet: Paul Gravallet

Key: f minor

Range: B3 – F5

Tessitura: F4 – D5

Tempo: Allegretto

Level: 3

Voice Type(s): Mezzo/Baritone

Sources: *Quatrième Recueil de mélodies: voix élevées*

Cinq plusieurs mélodies for high voice

Key: f minor

Refrain de Novembre is a haunting, beautiful melody that tells of the impending cold weather of November and the winter season. The text is very vivid in its description at the beginning with gray skies and cold temperatures as the flowers, perfumes and greenery of summer fade. The poet describes the month as boring and monotonous, causing the poet's spirit to be lulled to sleep and his soul to cry. Although this piece is best suited for lower voices, it could be sung by a soprano with a secure lower register or by following the editor's optional lower notes. However, Chaminade often favored lower voices when she composed and since this piece is about the approach of winter, it may be best sung by a lower/darker voice. The vocal line is challenging and more sophisticated than earlier *mélodie*, requiring excellent intonation skills to navigate chromatic lines and intervals including a tritone and sevenths. The accompaniment is chordal and the voice must sing independently from it. In the last measures the accompaniment paints the text, *et mon âme pleure*, and my soul cries, with descending sixteenth notes to depict crying.

La reine de mon coeur

Publication date: 1905

Poet: Charles de Bussy

Key: G Major

Range: D4 – G5

Tessitura: G4 – D5

Tempo: Allegretto

Level: 2

Voice Type(s): Tenor/Baritone

Source: *Quatrième Recueil de mélodies: voix élevées*

This lovely *mélodie* with an AA'BA' musical form is appropriate for tenor and/or baritone students to perform on a senior recital. The text is about the queen of my heart, *la reine de mon coeur*, referring to the poet's girlfriend. The voice receives some doubling support from the accompaniment but it is sporadic. The accompaniment consists mainly of arpeggios to display the talents of the vocalist. This piece also quotes another Chaminade *mélodie*, *La lune parasseuse*, with similar vocal material and intervals taken from that piece. The phrases are not usually long and are divided into manageable phrases for the singer. The B section modulates to B Major, a third above G Major, but contains recognizable elements of the A section. Chaminade includes a chromatic and sequential vocal build in the B section beginning with the words, *quand mon bras...*, when my arm. This section is about the intimacy of the poet and his lover as they block out the rest of the world. This chromatic, sequential pattern in the vocal line helps to heighten the drama and gives the student/performer an opportunity to express the text.

Le rendez-vous

Publication date: 1892

Poet: Charles Cros

Key: d minor

Range: A3 – D5

Tessitura: D4 – B^b4

Tempo: Tranquillo

Level: 1

Voice Type(s): Mezzo/Baritone

Sources: *3^e Recueil de vingt mélodies par C. Chaminade*

Mélodies: 3^e volume de vingt mélodies de C. Chaminade: voix élevées

Key: f minor

Range: C4 – F5

Tessitura: F4 – D^b5

Voice Type(s): Soprano/Tenor

This early, simple *mélodie* is a good starter French piece for young singers. The musical form is modified strophic with only a few changes to the original melodic line. There is some repetition of text so learning the French diction won't overwhelm the student. In the text, the poet keeps his promise to meet his love but unfortunately, he discovers that she has died. The text is represented by some of the features found in the vocal line. For example, Chaminade uses an augmented interval at the words *vent d'hiver*, the wind of winter. This could demonstrate the barrenness of winter and the emptiness in the poet's soul. There are two measures of descending diminished sevenths that indicate the poet's

weeping and mourning the loss of his love. The last element of word painting in the vocal line is the descending octave leap at the word *profond*, low or deep, indicating the lover's grave. This piece would work very well for a young mezzo or baritone who may not have secured their top range.

Ressemblance

Publication date: 1895

Poet: Jean Rameau

Key: D^b Major

Range: D^b4 – E^b5

Tessitura: F4 – C5

Tempo: Andante

Level: 2

Voice Type(s): Mezzo/Baritone

Source: 2^{er} *Recueil de Vingt Mélodies par C. Chaminade*

Ressemblance is a piece about the resemblance of a deceased grandfather and his infant grandson. The dichotomy of this makes the poet both happy and sad. The poet also says that for a brief moment their souls must have met in the exchange of death and life. Since the poet's son resembles his grandfather, it brings both tears and happiness. The poem is extracted from Rameau's *Chanson des étoiles*, Songs of the stars. Chaminade creates a difference between past and present by changing tonal centers. When the poet is referring to or dreaming of his father, Chaminade moves to E Major for a few short measures. This piece is through composed with no measures of rest in between sections for the singer. The piece has a 3/8 meter which is sometimes used for an infant's lullaby. This is significant because the poet is making the comparison of the sleeping grandfather with his hands folded across his chest and the child sleeping in the crib. When the poet speaks of the two meeting briefly in the clouds, Chaminade uses augmented chords to denote heaven and dreaming of their meeting together. She also uses a rocking sixteenth note rhythmic figure near the end of the piece to illustrate the sleeping baby. The melodic line itself is not too difficult but requires an astute ear in changing tonal centers. Since this piece is short with a manageable range and tessitura, it would be great for programming on a junior or senior recital.

Reste

Publication date: 1899

Poet: Robert Myriel

Dedication: Princess Beatrice, daughter of Queen Victoria of England

Key: B^b Major

Range: C4 – F5

Tessitura: F4 – D5

Tempo: Andante

Level: 2*

Voice Type(s): Mezzo/Baritone

Sources: *3^e Recueil de vingt mélodies par C. Chaminade*

Mélodies: 3^e volume de vingt mélodies de C. Chaminade: voix élevées

Key: C Major

Range: D4 – G5

Tessitura: G4 – E5

Voice Type(s): Soprano/Tenor

In the late 1890s Chaminade was invited to Windsor Castle by Queen Victoria, who was a devoted fan of Chaminade's. She composed this *mélodie* and dedicated it to the Queen's daughter, Beatrice.⁷⁰ The musical form is ABABA where the B section is in the dominant key of F Major. This is a logical and clever choice as the opening note of the A section begins on F4 which makes the modulation between sections a success. The phrases are mostly two to three measure phrases but also have two longer phrases of four measures as well. The accompaniment is composed of chords that double the vocal line often. Much of the text is repetitious, so as not to overwhelm the student with the French diction. A few challenges exist such as intervallic leaps of a ninth and descending chromatic lines requiring precise intonation. The *mélodie* is sweet, charming and students will enjoy performing it.

Rêve d'un soir

Publication date: 1890

Poet: Eugène Adenis

Key: D Major

Range: A3 – E5

Tessitura: D4 – B4

Tempo: Lento

Level: 2*

Voice Type(s): Mezzo/Baritone

Sources: *Twenty Songs: Book 1 for Low Voice and Piano*

Twenty Songs: Book 2 for High Voice and Piano

Key: D Major

Twenty Songs: Book 2 for Low Voice and Piano

Key: D Major

⁷⁰Citron, Cécile Chaminade: *A Bio-Bibliography*, 11.

1^{er} volume de vingt mélodies: Mélodies de C. Chaminade

Key: D Major

Cécile Chaminade: Album of Songs, vol. 1

Key: D Major

Vocal album: 37 songs with piano accompaniment: high voice

Key: F Major

Range: C4 – G5

Tessitura: F4 – D4

Voice Type(s): Soprano/Tenor

Cécile Chaminade: 37 Songs, high voice, vols. 1, 2

Key: F Major

This beautiful *mélodie* showcases the lower and middle voices of the singer with a typical French Romantic sound. The degree of difficulty occurs in managing the breath, transitioning between middle and lower registers and learning to produce a sustained, undisturbed legato line. The musical form is ABA' and also offers an opportunity to improve French diction within a slower tempo. The piano accompaniment offers support by doubling the vocal line in many areas. The transitions between lower and middle registers involve chromaticism, making these transitions more challenging.

Les rêves

Publication date: 1891

Poet: Louis Guays

Key: g minor

Range: C[#]4 – E^b5

Tessitura: G4 – D5

Tempo: Allegretto

Level: 3*

Voice Type(s): Mezzo/Baritone

Sources: *Twenty Songs: Book 1 for High Voice and Piano*

Twenty Songs: Book 1 for Low Voice and Piano

Key: g minor

1^{er} volume de vingt mélodies: Mélodies de C. Chaminade

Key: g minor

Cécile Chaminade: Album of Songs, vol. 1

Key: g minor

Vocal album: 37 songs with piano accompaniment: high voice

Key: a minor

Range: D[#]4 – F5

Tessitura: A4 – E5

Voice Type(s): Soprano/Tenor

Cécile Chaminade: 37 Songs, high voice, vols. 1, 2

Key: a minor

This *mélodie* is very challenging due to its chromatic vocal line and independence from the accompaniment. The chromatic vocal line is reminiscent of hypnotic sleep while the piano accompaniment achieves a dream-like feeling with sixteenth note figures in the right hand. Spanish influences can be heard in the harmonies and rhythms of the accompaniment. Although this song covers a range of only a ninth, the challenge is to focus on clear diction and achieve an accurate chromatic vocal line in this quick tempo.

Rêves défunts

Publication date: 1899

Poet: D. Enoch

Key: E Major

Range: A[#]3 – E5

Tessitura: B3 – B4

Tempo: Andante sostenuto

Level: 2

Voice Type(s): Mezzo/Baritone

Sources: 3^e *Recueil de vingt mélodies par C. Chaminade*

Mélodies: 3^e volume de vingt mélodies de C. Chaminade: voix élevées

Key: G Major

Range: C[#]4 – G5

Tessitura: D4 – D5

Voice Type(s): Soprano/Tenor

Rêves défunts is a short, early *mélodie* that works well as a starter piece for learning French repertoire and is suitable for mezzos and/or baritones. The musical form is ABA' and the text is about the poet's dreams of love that no longer exist. The structure of the melody incorporates a rhythmic motive of triplets that is heard throughout the piece. It is

this motive that creates a dream-like and lilting quality to the vocal line. The B section in C Major retains some of the rhythmic and melodic structures heard in the A section. There are descending leaps of a seventh and octaves on the word *pleurent*, crying, which illustrates Chaminade's word painting. The vocal line is mostly independent of the accompaniment but a note from the vocal line can occasionally be found in the piano part. Since the piece is an early attempt at composing *mélodie*, it is not as interesting as later ones.

Ritournelle

Publication date: 1886

Poet: François Coppée

Key: E^b Major

Range: C4 – G^b5

Tessitura: E^b4 – B^b4

Tempo: Andante

Level: 1*

Voice Type(s): All

Sources: *Twenty Songs: Book 1 for High Voice and Piano*

Vocal album: 37 songs with piano accompaniment: high voice

Key: E^b Major

Cécile Chaminade: 37 Songs, high voice, vols. 1, 2

Key: E^b Major

Modern Music and Musicians: Modern Art Songs, Louis C. Elson, ed.

Key: D Major

Range: B3 – F5

Tessitura: D4 – A4

Voice Type(s): Mezzo/Baritone

Twenty Songs: Book 1 for Low Voice and Piano

Key: D^b Major

Range: B^b3 – F5

Tessitura: D4 – A5

Voice Type(s): Mezzo/Baritone

1^{er} volume de vingt mélodies: Mélodies de C. Chaminade

Key: D^b Major

Cécile Chaminade: Album of Songs, vol. 1

Key: C Major

Range: A3 – E^b5

Tessitura: C4 – G4

Voice Type(s): Mezzo/Contralto/Baritone/Bass

This is a good beginning song for an undergraduate baritone without a high tessitura. The melodic line stays mainly in the middle register with three occurrences of E^b, F and G^b near the end. The form is ABA'. There are no long sustained high notes or complicated rhythms. The vocalist receives some support from the accompaniment. The phrases are not long and give students an opportunity to work on refining their legato technique. The phrases are memorable and the melodic line is mostly stepwise motion. A transcription for piano also exists and was published by Enoch in 1896.

Ronde d'amour

Publication date: 1895

Poet: Charles Fuster

Key: G Major

Range: B3 – F[#]5

Tessitura: D4 – D5

Tempo: Allegro vivo

Level: 3

Voice Type(s): Mezzo/Baritone

Sources: *Mélodies: Premier Recueil: voix mezzo-soprano*

2^{er} Recueil de Vingt Mélodies par C. Chaminade

Key: G Major

Ronde d'amour is based on a round dance and the poetry is a roundelay/roundel which is a modified rondo. The musical form is AABA with a recurring refrain at designated intervals. The accompaniment also provides an example of circular accompaniment with the opening measures beginning on the tonic and winding its way through scales and arpeggios back to the tonic before the start of the vocal line. These measures introduce this portion of the refrain that occurs throughout the piece. Although the range does not present a challenge, the diction is a major obstacle for the singer to overcome. The tempo is quite fast and will require the student to work toward a mastery of the language. The piece is wonderfully playful and light and students will enjoy performing it.

Rosemonde

Publication date: 1894

Poet: Marc Constantin

Key: C Major
 Range: C4 – E5
 Tessitura: C4 – C5
 Tempo: Andante
 Level: 2
 Voice Type(s): Mezzo/Contralto/Baritone/Bass
 Sources: *Cécile Chaminade: Album of Songs*, vol. 1

The first solos: Songs by women composers, vol. 3: low voice
 Key: C Major

Modern Music and Musicians: Modern Art Songs, Louis C. Elson, ed.
 Key: C Major

Vocal album: 37 songs with piano accompaniment: high voice
 Key: E Major
 Range: E4 – G[#]5
 Tessitura: E4 – E5
 Voice Type(s): Soprano/Tenor

Cécile Chaminade: 37 Songs, high voice, vols. 1, 2
 Key: E Major

This particular *mélodie*, with an ABA musical form, has a memorable tune that is quite simplistic in its construction to match the text. The text is about a girl waiting for her love and wondering why he has been delayed. She has obviously waited all day because the poet speaks of a sleeping village at night. The girl fears that her lover has been unfaithful to her and wonders if love might be better in heaven. The melodic line is mostly stepwise but contains some leaps of a sixth and an octave for emotional affect. The first significant leap occurs at the start in the third measure of the vocal line with the word *quand*, when, with an interval of an ascending sixth to demonstrate the girl's longing for her lover to arrive. Other examples of text painting occur on the words *pitié*, pity (descending intervals), *Dieu*, God (ascending line), *daignez*, condescend (descending line), and the phrase, *m'est-il infidel*, is he unfaithful (ascending leap of a sixth). The accompaniment is chordal throughout providing a supporting role while the vocal line is sung independently above it. There are some long phrases that will require work with breath management and sostenuto techniques. The piece is quite charming with an ascending octave leap at the end. This is a great song to give young mezzos and bass-baritones because it does not tax them in their upper register allowing them to sing comfortably in their middle and lower registers.

Roulis des grèves

Publication date: 1902

Poet: Baroness d'Ottensfels

Key: e minor

Range: E4 – G5

Tessitura: F4 – E5

Tempo: Allegro

Level: 3

Voice Type(s): Soprano/Tenor

Sources: Published separately as a single song (Paris: Enoch & Cie, 1902)

Published separately as a single song (Paris: Enoch & Cie, 1902)

Key: d minor

Range: D4 – F5

Tessitura: E4 – D5

Voice Type(s): Mezzo/Baritone

This *mélodie* is one of a few where Chaminade used the text of a woman poet. The text is about the rolls of the waves along the shoreline of a beach which Chaminade depicts with continual sixteenth note triplets in the accompaniment. The poem talks about the dichotomy between joy and pain along with tears of the earth or songs of the sky and suggests that the poet has suffered the loss of a loved one, perhaps. It may also mean that the poet is comparing this mix of emotions with the movement of the waves on the shoreline of the sea. Evidence exists in favor of modified strophic form balanced between two sections of A for a form of AA, transition, AA. The transition is fairly short and in B Major. It has a few measures of seemingly new material but also contains material from the A section, thus, it is considered modified strophic form. The vocal line has challenges including diction at a faster tempo. The other challenge for sopranos and tenors will be sustaining the ends of phrases for eleven to twelve counts and varying lengths of phrases. Many of the phrases are two to four measures in length where there may only be a sixteenth or eighth rest in between phrases. The singer has little time to recover from singing the previous phrase before moving to the next. The text of this piece is very interesting and the melodic line is challenging which makes it a wonderful selection for a senior recital.

Sans Amour

Publication date: 1895

Poet: Charles Fuster

Key: e minor

Range: B4 – E5

Tessitura: G4 – E5

Tempo: Moderato

Level: 1*

Voice Type(s): Mezzo/Baritone

Source: 2^{er} *Recueil de Vingt Mélodies par C. Chaminade*

This *mélodie* is about pitying people who do not have a love in their lives. The poet talks about the unhappiness felt as they wait for a lover's heart to open to them. Chaminade, in the November 1905 issue of *The Ladies Home Journal* classified *Sans Amour*, without love, as a *mélodie* belonging to the beginning or level one category; however, an argument can be made for its inclusion in level two, the intermediate level. The piece contains some challenges for a young singer that include continuous singing of phrases without a break, octave leaps, and singing in the upper passaggio for young baritones and mezzos. Although most of the phrases are two to three measures in length, there is only one place Chaminade gives the singer more than a half a beat for resting the voice. There are several octave leaps from low voice to high voice that could be challenging for young singers but would also serve as practice to improve this skill. The musical form is ABABA and it will help singers to memorize the piece more quickly because the basic melodic structure has been left intact. The accompaniment is chordal switching from chords on every beat to patterns of quarter, half note and quarter, as well as half note sustained chords. The sustained chords seem to suggest an open or desolate feeling of one who has no beloved. Chaminade switches back and forth in the two sections between e minor and G Major respectively. She also uses augmented chords for variety and to emphasize important words and/or phrases. This piece captivates the audience with its beautiful melodic line, unique varied harmonic chords and is a great piece to program on a senior recital.

Sérénade Sévillane

Publication date: 1894

Poet: Edouard Guinand

Key: F Major

Range: C4 – F5

Tessitura: F4 – D5

Tempo: Allegretto

Level: 1- 2

Voice Type(s): Soprano/Mezzo/Baritone

Sources: *Vocal album: 37 songs with piano accompaniment: high voice*

Song-Albums by C. Chaminade, vol. 2

Key: F Major

Six mélodies for medium voice

Key: F Major

Cécile Chaminade: 37 Songs, high voice, vols. 1, 2

Key: A^b Major

Range: E^b4 – A^b5

Tessitura: A^b4 – F5

Voice Type(s): Soprano/Tenor

Six mélodies for high voice

Key: A^b Major

Sérénade Sévillane is a sad and somber piece about the Guadalquivir River in Spain. The poet is waiting to die and seems resigned to his fate. He has come to the river because it brings him peace. He sees an apparition but it is unclear from the text if this is his admiration for the river or for a lover. The text suggests that he will surrender his body to the waves and be lost at sea because of his broken heart and suffering. The key signature for this piece is F Major; however, the opening accompaniment suggests d minor until three measures before the vocal entrance. The title, Sevillian Serenade, suggests some Spanish elements and Chaminade does not disappoint. She uses triplet rhythms in the accompaniment and vocal line, grace notes, and suggestive Spanish harmonies. The piece is strophic with three verses. There are some challenging chromatic vocal phrases requiring good intonation and concentration that are not beyond the skills of undergraduate students. The melodic line and much of the text is repetitious throughout with many step-wise phrases. At the end of each strophe, Chaminade has the voice leap an ascending octave to indicate the intense sorrow felt by the poet. The accompaniment, at times, mimics the strumming of a guitar with chords and grace notes. The greatest challenge of the piece will be to make each verse different and interesting. The piece is somewhat of a narrative and would be an excellent choice for programming on a junior or senior recital.

Serenata

Publication date: 1888

Poet: Edouard Guinand

Key: f minor

Range: E4 – G5

Tessitura: A^b4 – E^b5

Tempo: Allegro moderato

Level: 2

Voice Type(s): All

Sources: *3^e Recueil de vingt mélodies par C. Chaminade*

Vocal album: 37 songs with piano accompaniment: high voice

Key: f minor

Cécile Chaminade: 37 Songs, high voice, vols. 1, 2

Key: f minor

Mélodies: 3^e volume de vingt mélodies de C. Chaminade: voix élevées

Key: f minor

Song-Albums by C. Chaminade, vol. 2

Key: d minor

Range: C[#]4 – E5

Tessitura: F4 – C5

Voice Type(s): Mezzo/Baritone

Serenata, another short, early *mélodie*, is suitable for all voice types with a musical form of AA'. The A section has two sections that are separated by a short piano interlude. The second half of the A section consists of descending and ascending detached, chromatic material. The accompaniment is sparse at times with only chords in the right hand joined in later measures by the left hand doubling the vocal line. The accompaniment has recurring rhythmic motives of a grace note, chord and descending sixteenth notes. The text is very descriptive and depicts the sights and sounds of the night while singing a serenade. There is a variety of manageable phrase lengths and the piece ends with the poet's invitation for his beloved to come near him. The vocal line is not overwhelmingly demanding but often stays in the upper register. There are some larger intervals of an octave but they only occur two times in the entire piece which makes it appropriate for a junior or senior recital.

Ses yeux

Publication date: 1905

Poet: Pierre Reyniel

Key: e minor

Range: D4 – A5

Tessitura: E4 – D5

Tempo: Con moto

Level: 1

Voice Type(s): Soprano/Tenor

Source: Published separately as a single song (Paris: Enoch & Cie, 1905)

This *mélodie* is a good beginning French piece for young students and is best suited for higher voice types. Chaminade wrote a key signature of e minor which the accompaniment suggests but the voice enters with a g[#] and c[#] to indicate E Major instead. Chaminade alternates between these two tonal centers often, even in back to back phrases. The melodic line is quite lyrical and mainly consists of steps with a few larger

leaps included. The musical form is AABA but a case could be made for modified strophic because the B section uses similar melodic rhythms and the contour from the A section. The text is about a young girl with virgin eyes and Chaminade's representation of her is a g[#] in the vocal line indicating E Major. Conversely, the next phrase, which talks about the girl's eyes being filled with sadness, uses a g natural as contrast to the previous phrase. This piece is a great choice for a tenor's junior recital because it is short, has repeating text, and isn't always written in the upper passaggio. In this song Chaminade offers an opportunity to work with students on descending/ascending phrases beginning with the words *et, vers ces grands yeux*, and towards these big eyes. The vocal line receives some assistance from the accompaniment but the vocal line is often buried in the harmonies. Chaminade also adds character to the piece with the appoggiaturas at the ends of some phrases.

Si j'étais jardinier

Publication date: 1893

Poet: Roger Milès

Key: F Major

Range: C4 – F5

Tessitura: F4 – C5

Tempo: Allegretto

Level: 2*

Voice Type(s): Mezzo/Baritone

Sources: *Mélodies: Deuxième Recueil: voix mezzo-soprano*

2^{er} Recueil de Vingt Mélodies par C. Chaminade

Key: F Major

Vocal album: 37 songs with piano accompaniment: high voice

Key: F Major

Song-Albums by C. Chaminade, vol. 2

Key: F Major

<http://www.artsongcentral.com>

Key: E Major

Range: B3 – E5

Tessitura: E4 – B4

Voice Type(s): Mezzo/Baritone

Key: A^b Major
 Range: E^b4 – A^b5
 Tessitura: A^b4 – E^b5
 Voice Type(s): Soprano/Tenor

French Art Songs of the Nineteenth Century: 39 Works from Berlioz to Debussy
 Key: A^b Major

Nine Songs for High Voice and Piano
 Key: A^b Major

Cécile Chaminade: 37 Songs, high voice, vols. 1, 2
 Key: A^b Major

Chaminade recommends level two for this particular *mélodie* which has a musical form of AABA.⁷ One of the challenges this piece offers is mastering the French diction at a fast-paced tempo. Although much of the text is repeated throughout, it is quite challenging for beginning students or students who are new to the French language. The range and tessitura remain in the middle register and the F5 occurs only once in the piece—at the end. The accompaniment is composed mainly of eighth note chords that are only the backdrop for the voice. The vocal line is quite independent rhythmically and melodically from the accompaniment, which makes it a level two piece. Also in this piece are wide intervallic leaps where a teacher can help students work through register transitions. The text is about the poet's dreams of being a gardener of the heavens and love, gathering stars and caresses for their loved one. Unfortunately, the gardener only has songs to give and these can be gathered by the lover themselves. The piece is fun and light-hearted to illustrate the text. This *mélodie* is a joy to perform and audiences will leave the recital humming this melody!

Sombrero

Publication date: 1894
 Poet: Edouard Guinand
 Key: B^b Major
 Range: C4 – F5
 Tessitura: D4 – B^b4
 Tempo: Allegro
 Level: 3
 Voice Type(s): Mezzo/Baritone
 Sources: *Vocal album: 37 songs with piano accompaniment: high voice*

Song-Albums by C. Chaminade, vol. 2

Key: B^b Major

Cécile Chaminade: 37 Songs, high voice, vols. 1, 2

Key: D Major

Range: E4 – A5

Tessitura: F[#]4 – D5

Voice Type(s): Soprano/Tenor

Sombrero, hat, is a fun and delightful piece but very challenging when articulating French diction at such a hurried tempo and will require practice and skill. The phrases are long with little time for a long breath before beginning the next phrase. It will be important to work with students on utilizing the appoggio technique to take an effective, shorter breath. The accompaniment is unique in that Chaminade uses consecutive fifths as the driving force for the text. The text is about a young woman who is a tease and always wears a sombrero to charm the men. The poet describes her as a girl who moves quickly and is quite outspoken. When her features are described in the song, Chaminade uses longer rhythmic values for emphasis and as text painting when comparing the young woman's vocal, rough manner to a trumpet fanfare. The moral of the text is that one of her lovers has betrayed her and her anger is demonstrated in the quick tempo of the music and in the articulation of the text.

Sommeil d'enfant

Publication date: 1903

Poet: Amélie de Wailly

Key: F Major

Range: C4 – F5

Tessitura: F4 – E5

Tempo: Andante

Level: 1*

Voice Type(s): Soprano/Mezzo/Baritone

Source: *Quatrième Recueil de mélodies: voix élevées*

This piece combines both the qualities of a folk-song and a lullaby. Chaminade has made the first four notes of the vocal melody into a motive that is played and sung throughout. The musical form is basically an ABA form but the repeat of A is altered from the original to match the text with different notes for variety. The accompaniment begins simply and often doubles the vocal line. It also changes texture in the latter portion of the A section to both hands playing arpeggios in the treble staff. This may be Chaminade's way of depicting the infant finally falling asleep. But it may also be word painting that compares the infant's sleep to the beauty and grace of a bird's frail wing. The B section seems to suggest some shift to A Major, but it is never fully established. Like most other

level one pieces, this piece contains both ascending and descending scale lines that most undergraduates can sing successfully. The form of the piece makes it more accessible for undergraduates to learn and is a viable piece to program on a recital.

Son nom

Publication date: 1904

Poet: Pierre Reyniel

Key: F Major

Range: B^b3 – F5

Tessitura: C4 – D5

Tempo: Allegro energico

Level: 2

Voice Type(s): Mezzo/Baritone

Source: Published separately as a single song (Paris: Enoch & Co., 1904)

Son nom is a beautiful *mélodie* with wide sweeping vocal lines and a quick tempo. The melodic line seems dance-like since it is in 3/8 meter. The melody is very interesting and shows some maturity on Chaminade's part from earlier *mélodies*. The poet has chosen the lover's name as the theme for the entire poem. The vocal line covers more territory within a phrase than previous vocal lines. For example, the second phrase of the piece covers an octave plus a fourth. The vocal lines also have leaps of sevenths, octaves and ninths to indicate the joy experienced when thinking about the name of his/her lover. The musical form is ABA' where the B section has some interesting features. First, is the tolling of the angelus, bells, where Chaminade has written a repetition of C4 for more than two measures. Secondly, is the emphasis of chromaticism on certain words like *vie*, life. Chaminade uses a G[#]4 leading tone to A4 in order to signify the beloved's importance to the poet. The song is continuous with only a quick rest between sections which also demonstrates continual joy at the sound and thought of a beloved's dear name. The piece ends on an F5 and is a delightful way to end a Chaminade set on a program.

Sonne, clairon (Marche Militaire)

Publication date: 1915

Poet: S. Mercey

Key: G Major

Range: D4 – A5

Tessitura: G4 – G5

Tempo: Allegretto

Level: 3

Voice Type(s): Tenor/High Baritone

Source: Published separately as a single song (Paris: Enoch & Cie, 1915)

Chaminade's choice of text for *Sonne, clarion*, ring, bugler, was a direct influence and reflection of the events of WWI (1914-18). The text refers to obtaining victory and planting a flag at Alsace which is in northeastern France, bordering Germany. This part of the text is repeated many times to emphasize the importance of keeping the Germans from entering France. Its subtitle, *Marche Militaire*, military march, gives clues as to what elements are used in the music. In the opening measures, the accompanist is directed to play in the style of a bugler with triplets and intervals of thirds, fourths and fifths. The meter signature is 2/4 with many repeated and closely spaced chords. The bugler motive consisting of a triplet and the outline of chordal harmonies is weaved throughout into the lower and upper registers of the right hand of the accompaniment. Since the subject concerns war, it might be best suited for male singers. Even though the vocal line covers an octave, it mainly stays in the D5-G5 range and may not be suitable for baritones. The vocal line begins on G5 from the start with a descending line which may help baritones to achieve success. The vocal line also mimics the sound of the bugler with triplet rhythms and the outline of thirds, fourths and fifths. The musical form of the piece is ABACA where A represents the refrain. Interestingly, the measure length for the verses is shorter than the refrain by eight or nine measures. The refrain is the driving force moving the piece along; whereas, the verses give only a small snapshot of the action. Most of the phrases are four measures in length and Chaminade gives a few more measures of rest between sections for the singer than usual. Although demanding on the singer, this piece is a definite recital showpiece and deserves to be performed.

Un souffle a passé

Publication date: 1906

Poet: Pierre Reyniel

Key: A Major

Range: D[#]4 – G[#]5

Tessitura: E4 – E5

Tempo: Andante sostenuto

Level: 1

Voice Type(s): Soprano/Mezzo

Sources: *Quatrième Recueil de mélodies: voix élevées*

Published separately as a single song (Paris: Enoch & Cie, 1906)

Key: G Major

Range: C[#]4 – F[#]5

Tessitura: D4 – D5

Voice Type(s): Mezzo/Baritone

This lovely *mélodie* is a great starter piece for undergraduate sopranos and mezzos. The musical form of the piece is AABA with much of the text repeated in the beginning and ending A sections. The text is about the poet's love for someone who may not love them in return. The text speaks about a breath that passes in the form of a dream, a kiss on the

lips, and comfort in sorrow. It is unclear from the text if the two characters were lovers since the text mentions that one of the lovers is unaware of the poet's existence. The accompaniment mostly doubles the voice throughout making it an ideal beginning piece for undergraduates. The piece requires a great deal of dynamic control over a wide spectrum from fortissimo to triple *ppp*. This song is a bit different from the typical expected Chaminade harmonies. Some of the features include a submediant seventh chord in the opening measures of the accompaniment signifying mystery, diminished chords that delay harmonies and resolution, and a pedal point in the opening measures below the vocal line. Chaminade also uses a chromatic bass line in the left hand to heighten the suspense and depict the poet's remembrance of the lover. The accompaniment completes the song with a beautiful B[#]3 arpeggio illustrating the remembering and forgetting of his beloved like the coming and returning waves of the seashore.

Souhait

Publication date: 1886

Poet: Georges van Ormelingen

Key: a minor

Range: B3 - E5

Tessitura: E4 – C5

Tempo: Allegretto

Level: 2

Voice Type(s): Mezzo/Baritone

Sources: *Twenty Songs: Book 3 for High Voice and Piano*

Twenty Songs: Book 3 for Low Voice and Piano

Key: a minor

1^{er} volume de vingt mélodies: Mélodies de C. Chaminade

Key: a minor

Cécile Chaminade: Album of Songs, vol. 1

Key: a minor

Vocal album: 37 songs with piano accompaniment: high voice

Key: b minor

Range: C[#]4 – F[#]5

Tessitura: F[#]4 – D[#]5

Voice Type(s): Soprano/Tenor

Cécile Chaminade: 37 Songs, high voice, vols. 1, 2
Key: b minor

The musical form of this *mélodie* is ABBA and has many elements that will be appealing to students, teachers, and audiences. The melody itself is not difficult but can be a bit challenging for very young singers who are not comfortable with singing successive intervals of fourths and fifths. Chaminade has used several techniques in the accompaniment of *Souhait*, wish, to help portray the text. The left hand of the accompaniment is played in the lower part of the treble staff and often doubles the melodic line of the singer, giving added support. The chords in the right hand are in the upper part of the staff creating a mystical and magical world. The accompaniment is also constructed to depict a guitar and demonstrates a Spanish influence in the harmonies. My interpretation of the text is that it is a bee's delight in the nectar of all flowers and Chaminade composes her accompaniment to be light and bouncy to match the text.

Sous ta fenêtre

Publication date: 1898 but evidence exists that it was composed as early as 1878⁷¹

Poet: M. de Fos

After extensive research, this piece could not be found. According to the original publisher, J. Hamelle in Paris, it is no longer being published and no archived copy exists.

Sur la plage

Publication date: 1892

Poet: Edouard Guinand

Key: g minor

Range: G3 – G5

Tessitura: D4 – D5

Tempo: Lento

Level: 2-3

Voice Type(s): Mezzo or Baritone

Sources: *Twenty Songs: Book 3 for High Voice and Piano*

Twenty Songs: Book 3 for Low Voice and Piano

Key: g minor

1^{er} volume de vingt mélodies: Mélodies de C. Chaminade

Key: g minor

⁷¹Citron, *Cécile Chaminade: A Bio-Bibliography*, 69.

Cécile Chaminade: Album of Songs, vol. 1

Key: g minor

Vocal album: 37 songs with piano accompaniment: high voice

Key: g minor

Cécile Chaminade: 37 Songs, high voice, vols. 1, 2

Key: g minor

The haunting minor melody of this piece is very intriguing. Chaminade was very fond of the sea which inspired her to write many *mélodies*. Her family history included sailors⁷² and one of her homes was near the sea.⁷³ She incorporates many elements that depict the sea in the music including: rolled chords in the accompaniment and the rise and fall of the vocal line to represent the waves of the sea. She also uses octave leaps in the vocal line to emphasize the cresting of the waves which could prove challenging for some singers. It is also a way for instructors to help students maneuver with greater ease through register transitions. This piece also requires a great amount of intensity and expression to portray the text. The text is about the loss of a loved one, possibly at sea, and the effect it has on the one left behind. The text represents the feelings of the poet including inconsolable sorrow and eternal torment. The long phrases coupled with the need for deep emotion require much energy and breath control. The musical form is ABA' and contains minor alterations in the reprise that match the setting of the text. This piece has a range that covers two octaves with a low G2/3 at the end and should be assigned to lower voice types.

Te souviens-tu

Publication date: 1898 in J. Hamelle collection *Mélodies pour Chant et Piano* but ©1878 by J. Maho

Poet: Benjamin Godard

Key: G^b Major

Range: G^b4 – F5

Tessitura: A^b4 – D^b5

Tempo: Moderato

Level: 1

Voice Type(s): All

Source: *Mélodies pour Chant et Piano* (Paris: J. Hamelle, 1898)

This *mélodie* is sweet, beautiful and distinctly French sounding. It is strophic with two verses. The melodic line is an ascending scale which makes it an easy starter piece for all

⁷²Jones, 223.

⁷³Citron, *Cécile Chaminade: A Bio-Bibliography*, 20.

voice types. The intervals are no larger than a fourth with some enharmonic vocal lines moving through B Major to B^b Major. The accompaniment doubles the voice at times or the note can be found in the harmonies to provide support for the singer. Most of the phrases are two measures in length to make breath management easier for the young singer. The accompaniment has eighth note chords throughout and also has ascending scale lines like the vocal line. The opening measures and the interlude between verses has a beautiful sequence of French, romantic sounding harmonies. The accompaniment provides the last word of this elegant piece with an ascending line that is both sweet and tender. The text is about a series of questions that the poet asks of his lover. He questions her memory of the promises she made years ago to be faithful and of their embrace. The poet also expresses his need of his lover's affection and kiss. He also asks her to remember how sad she was when they parted and of the joy of his return. The constant motion in the accompaniment and the ascending lines are an example of the poet's intense passion and excitement about being with his lover again. The song is short and would be great for programming on a junior or senior recital.

Le thrène du vieux roi

Publication date: 1914

Poet: Louis Tiercelin

Key: e minor

Range: A3 – E5

Tessitura: E4 – D5

Tempo: Allegro moderato

Level: 2

Voice Type(s): Mezzo/Baritone

Source: Published separately as a single song (Paris: Enoch & Co., 1914)

The text for this *mélodie* is both moving and beautiful because it talks about the death of a king and queen. The queen died first and the king is mourning her death. The poet describes the day of entombment with a frozen earth, cold skies, and a strong, frightful wind. Only later in the piece is it discovered that it is the king's funeral the poet is discussing. The text suggests that he grieved himself to death. In the opening measures, Chaminade uses triplets and a descending melodic line in the right hand of the accompaniment to indicate a trumpeter heralding a procession. She uses the phrase, *le vieux roi n'a plus sa petite reine*, the old king no longer has his small queen, as the unifying thread throughout to further solidify his inescapable grief over his wife's death. The piece is through composed with many repetitive phrases that are similar to help unify the piece. Before the phrase, *soudain ont tinté des glas, trois par trois*, suddenly rang the tolls three by three, the accompaniment plays three chords in the left hand illustrating the tolling of the death bells. Chaminade also changes the texture of the accompaniment in the sections to make the piece more appealing and interesting. She also references the deep burial catacombs in the last measures of the music with a descending melodic line in the left hand and low octaves in the accompaniment. The voice is also at its lowest in the piece at this point. The phrases are between two and four measures in length and are

perfectly within the scope of junior and senior undergraduates and since the text and the music are not a common ABA form, it should be performed on recital programs for variety.

Toi!

Publication date: 1895

Poet: Madame J. Thénard

Key: B^b Major

Range: D4 – E^b5

Tessitura: F4 – D5

Tempo: Andante

Level: 1

Voice Type(s): Mezzo/Baritone

Source: 2^{er} *Recueil de Vingt Mélodies par C. Chaminade*

Toi is a piece appropriate for a young singer and/or undergraduate. The range is only a ninth and the tessitura lies in the middle of the voice for a mezzo and/or baritone. It contains a refrain and three verses. Chaminade uses the refrain first, which is only three and a half measures, with the words, *toi, rien que toi, toujours toi*, you, nothing but you, always you. This refrain appears four times in the piece and is altered slightly at the end to bring it to closure. The refrain has a tempo marking of andante and ends on the dominant seventh of the key leading into the verse. The verses have a tempo marking of allegro appassionato or agitato. The second verse is different than the first and last verses in order to create contrast. The accompaniment is simple and consists of chords, allowing the voice to take center stage. The melodic line is not difficult with the largest interval of a sixth. The poem is about total devotion to a loved one and how everything revolves around them. The charm of the piece is its simplicity; however, there are no breaks or rests for the singer between sections. Fortunately, it is a short piece, which will be helpful. The melodic line and refrain are memorable and students and audiences will enjoy it.

Ton sourire

Publication date: 1901

Poet: René Nivard

Key: f minor

Range: E^b4 – A^b5

Tessitura: F4 – E^b5

Tempo: Allegro moderato

Level: 2

Voice Type(s): Soprano/Mezzo/Tenor

Source: *Quatrième Recueil de mélodies: voix élevées*

Ton sourire, your smile, is a dramatic narrative of a poet being betrayed by his lover's smile. The accompaniment has heavy tremolos throughout to depict different images of the text including moon rays, the waves on the beach and the feeling of intoxication after drinking wine. The text tells how the lover's beguiling smile draws the poet in with deception and finally betrays him in the end. The piece is dramatically demanding with many dynamic and expressive mood changes throughout. Phrases are shorter and broken up by rests but still require a great deal of breath management and control in order to portray the text with emotion and deep feeling. The ending measures include a four measure sustained, ascending chromatic vocal line from F5 to A^b5 which depicts the sorrow felt by the betrayer's smile. This piece would be a great closing piece to any Chaminade group on a recital.

Trahison

Publication date: 1894

Poet: Edouard Guinand

Key: c minor

Range: G3 – F5

Tessitura: C4 – C5

Tempo: Appassionato

Level: 3

Voice Type(s): Mezzo/Contralto/Bass-Baritone

Sources: *Vocal album: 37 songs with piano accompaniment: high voice*

Song-Albums by C. Chaminade, vol. 2

Key: c minor

Cécile Chaminade: 37 Songs, high voice, vols. 1, 2

Key: e minor

Range: B3 – A5

Tessitura: E4 – E5

Voice Type(s): Soprano/Tenor

There are so many wonderful, dramatic, and expressive elements in this *mélodie*. Chaminade is very aware of how to set the text which discusses betrayal. The phrase *tu m'as trahie*, you have betrayed me, begins each strophe. The first two occurrences are exactly the same but the third and fourth times are different. The third time begins with a G3 leap to A^b4 showing the depth of pain felt by the betrayed and the fourth time the phrase is repeated twice at a fortissimo dynamic level. Chaminade also uses a melodic and rhythmic motive seed of C4, D4, and E^b4 to build both an ascending melodic line and increase the dramatic dynamic. Important concepts of trust and embracing are emphasized rhythmically over quarter note triplets in the vocal line. The third strophe is particularly challenging with wide intervallic leaps of diminished sevenths and ascending

chromatic half steps. The last vocal phrase is sung *a cappella* as the singer asks God to forgive the betrayer. This accompaniment is comprised of continuous eighth note chords to be played heavily and is similar to Schumann's *Ich grolle nicht*.⁷⁴ The piece has many elements of an aria and would make a thrilling ending to any Chaminade set on a recital.

Tu me dirais...

Publication date: 1891

Poet: Rosemonde Gérard

Key: F Major

Range: G3 – F5

Tessitura: F4 – C5

Tempo: Animato

Level: 2

Voice Type(s): Mezzo/Baritone

Sources: *Twenty Songs: Book 2 for High Voice and Piano*

Twenty Songs: Book 1 for Low Voice and Piano

Key: F Major

Twenty Songs: Book 2 for Low Voice and Piano

Key: F Major

1^{er} volume de vingt mélodies: Mélodies de C. Chaminade

Key: F Major

Cécile Chaminade: Album of Songs, vol. 1

Key: F Major

French Art Songs for School and Studio, Mabelle Glenn and Bernard U. Taylor, eds.

Key: E Major

Range: F[#]3 – E5

Tessitura: E4 – B4

Voice Type(s): Contralto/Bass

Soprano Album of Five Songs

Key: A^b Major

Range: B^b3 – A^b5

⁷⁴Hughes, 775.

Tessitura: E^b4 – E^b5

Voice Type(s): Soprano/Mezzo/Tenor

Vocal album: 37 songs with piano accompaniment: high voice

Key: A^b Major

Cécile Chaminade: 37 Songs, high voice, vols. 1, 2

Key: A^b Major

French Art Songs of the Nineteenth Century: 39 Works from Berlioz to Debussy, Philip Hale, ed.

Key: A^b Major

The teaching features of this *mélodie* include middle to lower register transitions and lower to high register transitions. The vocal line is often composed of quick stepwise phrases that allow singers to develop legato singing. This piece requires the singer to find the beginning pitch a sixth above the given pitch from the piano. The lower notes are great for a baritone but optional notes are also offered for the singer who cannot sing them comfortably. The vocal line is more interesting than Chaminade's typical short phrases while the ending may pose a challenge for both mezzo and baritone with a sustained E5. This challenge will allow teacher and student to work on sustaining a beautiful tone in the upper register.

Les trois baisers

Publication date: 1899

Poet: Stéphane Bordèse

Key: A Major

Range: D4 – F[#]5

Tessitura: A4 – E5

Tempo: Con moto

Level: 1

Voice Type(s): All

Source: *Chansons de page: poesies de Stephan Bordèse: Musique de Henri Busser, C. Chaminade... [et al]*

This particular *mélodie* is a great beginning French piece for all voice types. Although not an exact match, the melodic line is strikingly similar to the tune of *Crusader's Hymn*, Fairest Lord Jesus, written in 1842. The musical form is ABA where B suggests different keys of f[#] minor, E Major, and D Major, all within five measures. The phrases are two to three measures in length so breath management should not be an issue. There are two

instances that could prove challenging for young baritones and/or mezzos that involve sustaining an E4/E5 for eight and one-half beats and a repeated E4/E5 for four separate counts. But, a junior or senior vocal student should be able to sing the measures successfully. As for younger students, it is a great way to make singing the upper passaggio more secure. The text is about giving three kisses. The first kiss is on the neck while the second is in the dimple of the girl's smile. The lover boldly takes a chance with a third kiss on the mouth resulting in an exclamation of *je t'aime*, I love you, and the girl gladly accepts his kiss. At the words *et tu n'as pu le refuser*, and you couldn't refuse it, Chaminade has the vocalist sustain an E4/E5, depending on the voice type, to indicate a long, passionate kiss. The accompaniment is quite simple and provides doubling for the voice part throughout. It is a delightful little piece best suited for males but could be sung by females as well.

Veux-tu?

Publication date: 1896

Poet: Paul Collin

Dedication: Blanche Marchesi

Key: D^b Major

Range: C4 – E5

Tessitura: D^b4 – D^b5

Tempo: Moderato

Level: 2

Voice Type(s): Mezzo/Baritone

Sources: 3^e *Recueil de vingt mélodies par C. Chaminade*

Mélodies: 3^e volume de vingt mélodies de C. Chaminade: voix élevées

Key: E^b Major

Range: D4 – F[#]5

Tessitura: E^b4 – E^b5

Voice Type(s): Soprano/Tenor

This *mélodie* is dedicated to vocal instructor and French soprano, Blanche Marchesi who was the daughter of voice teacher Salvatore Marchesi.⁷⁵ The musical form is ABA' and contains many challenges that can be addressed in the vocal studio. One challenge is learning to sing legato with the many chromatic changes that occur in the vocal line. It will be imperative for the singer to have excellent intonation due to the ascending chromatic half step lines as well as the changes in tonal centers. There is a variety of musical phrase lengths with many four measures phrases requiring the performer to have excellent breath control. Breath control is also needed for a shorter phrase where the singer must sustain a note for seven beats as well as be able to crescendo into the next phrase. Singers will find memorization easier with the repetition of text for both A

⁷⁵Elizabeth Forbes, "Marchesi: Blanche Marchesi," *Oxford Online, New Grove Dictionary of Opera* (accessed July 29, 2011).

sections. The accompaniment is chordal, featuring the vocal line but provides some support by doubling the vocal line in the B section. The text is about a lover who has possibly strayed on the wrong path and is working toward reconciliation with a loved one and asks for forgiveness. The song is fairly short and would make a good starter song for mezzos or baritones due to the manageable range and tessitura.

Viatique

Publication date: 1895

Poet: Eugène Manuel

Key: B^b Major

Range: F4 – G^b5

Tessitura: B^b4 – F5

Tempo: Moderato

Level: 2-3

Voice Type(s): Soprano/Mezzo/Baritone

Source: 2^{er} *Recueil de Vingt Mélodies par C. Chaminade*

Nine Songs for High Voice and Piano by Cécile Chaminade

Key: B^b Major

The key for this *mélodie* is best suited for a mezzo or baritone due to the tessitura but could be sung by a soprano as well. A tenor will find B^b3 a bit low and not necessarily appropriate for their voice type. Students who perform this piece should be very secure rhythmically because there are many duples in the vocal line against the 12/8 meter of the accompaniment. There are many modal changes in this piece that include one note modulations to begin a new tonal center. There is a sustained F5 over seventeen rhythmic counts requiring a more mature student/performer. The accompaniment is chordal and acts merely as a background for the melodic line but offers support by doubling the vocal line at times. There are also repeated notes as if imitating recitative that will require concentration from the performer.

Vieille Chanson

Publication date: 1894

Poet: Edouard Guinand

Key: f minor

Range: B^b4 – D^b5

Tessitura: F4 – C5

Tempo: Allegro

Level: 1-2

Voice Type(s): Mezzo/Baritone

Sources: *Vocal album: 37 songs with piano accompaniment: high voice*

Song-Albums by C. Chaminade, vol. 2

Key: f minor

Five Chansonnettes (with English and French texts): for medium voice

Key: a minor

Range: D4 – F5

Tessitura: A4 – E5

Voice Type(s): Soprano/Tenor

Cécile Chaminade: 37 Songs, high voice, vols. 1, 2

Key: a minor

Vieille Chanson, old song, is a strophic piece that looks deceptively simple. Although the melodic content is repeated and the tempo quick, the phrases are longer and require the student to manage the breath well. At the end of each strophe, the performer must be able to sustain C5 for sixteen counts, which could be challenging for a young singer. The range and tessitura are not difficult which makes it a great song to work with students on improving breath management and French diction. The harmonies in the accompaniment sound Spanish-like with block chords while the vocal line is showcased above it. The chords could be Chaminade's imitation of the guitar accompanying the singer. The melodic line is not terribly challenging and often outlines the harmonies found in the accompaniment. The text is about the spring and the birds' return to their nests, budding flowers and thoughts of love. Since the piece has a quicker tempo, it would pair well with other slower tempo songs for a junior recital.

Viens, mon bien aimé

Publication date: 1892

Poet: Armand Lafrique

Key: E^b Major

Range: B^b3 – E^b5

Tessitura: E^b4 – C5

Tempo: Andante

Level: 1*

Voice Type(s): Soprano/Mezzo/Baritone

Sources: *Mélodies: Deuxième Recueil: voix mezzo-soprano*

2^{er} Recueil de Vingt Mélodies par C. Chaminade

Key: E^b Major

*Six mélodies for medium voice*Key: E^b Major*Vocal album: 37 songs with piano accompaniment: high voice*Key: E^b Major*Cécile Chaminade: 37 Songs, high voice, vols. 1, 2*Key: G^b MajorRange: D^b4 – G^b5Tessitura: G^b4 – E^b5

Voice Type(s): Soprano/Tenor

*Six mélodies for high voice*Key: G^b Major

Viens, mon bien-aimé, come my good love, is a short *mélodie* where Chaminade embodies all that is French. The range and tessitura are quite easily within the range of mezzos and baritones but could also be sung by sopranos who feel comfortable singing in the lower register. Chaminade chose the middle and lower registers to illustrate the emotions associated with love as it relates to the beauty of nature in the summer season. The *mélodie* has an ABA' musical form and possesses an elegant lilting quality illustrative of French *mélodie*. The accompaniment is chordal, often containing a note from the voice part in the right hand chord. Learning this piece gives beginning students a chance to be successful because the French diction is not difficult and the slower tempo will help students feel more comfortable. The song also gives students an opportunity to work on sostenuto and breath management with longer phrases as well as to learn how to be expressive with the French language. From a performance standpoint, this piece is most always loved by students and audiences because of its simplistic beauty and charm.

Vieux Portrait

Publication date: 1890

Poet: Rosemonde Gérard

Key: d minor/D Major

Range: C[#]4 - G5

Tessitura: A4 – E5

Tempo: Allegretto

Level: 1

Voice Type(s): All

Source: Published separately as a single song (Paris: Enoch & Cie, 1890)-Archived copy

This early *mélodie* is sweet, charming and one of a very few through-composed pieces. Chaminade chose female poet, Rosemonde Gérard's text that describes a deteriorated, dusty parlor where an old portrait of a noble woman can still be found. The text describes the woman as charming, graceful, well-mannered, and wearing a beautiful smile. These descriptive words must have inspired Chaminade because the music is a direct reflection of this text. The accompaniment is simple often with only two lines of counterpoint in the left and right hands which demonstrate the gracefulness and charm of the portrait. Descending sequences of four bars played in the opening measures of the accompaniment illustrate the deteriorated condition of the parlor. There are hints of Spanish influences with the harmonies and grace notes in both the accompaniment and voice parts. Most of the phrases are four measures but the tempo will help younger singers learn to manage the breath in these phrases. The melodic line is challenging in the fourth measure that seems out of place with the key signature. Chaminade has added a G[#] to attract the listener's attention. The G[#] is also used in the accompaniment where an augmented interval occurs. There is a descending octave leap before the last phrase of the piece on a G5 (G4 for tenors and baritones) which could be challenging for younger baritones but provides an opportunity to address registration issues. This piece requires a delicate touch from the accompanist and sensitivity to text from the vocalist. It is a good starting piece for undergraduates.

Le village

Publication date: 1915

Poet: S. Mercey

Key: d minor

Range: D4 – D5

Tessitura: D4 – B4

Tempo: Allegretto

Level: 1

Voice Type(s): All

Source: Published separately as a single song (Paris: Enoch & Co., 1915)

This *mélodie* is suitable for a beginning student of any voice type. The piece is a ballad about a little town that used to be pretty and was located high on the coastline. The poet describes the town as sweet and quaint until it was destroyed. The first two stanzas are represented by d minor which demonstrates the sadness of the story. The piece is strophic but the last verse brings hope of rebuilding the town with a new key of D Major instead of d minor. In this last stanza Chaminade also uses duples and longer rhythmic values to depict the text which states that the town will be rebuilt with patience and will flourish again, bringing glory to France.

This piece makes a great first French song for young singers because the range covers an octave, contains small intervallic leaps and is a fairly short piece. The piece has both two measure and four measure phrases; however, the tempo moves along and this piece could

help young students with breath management in a way that will create success and prepare them for more challenging repertoire.

Villanelle

Publication date: 1894

Poet: Edouard Guinand

Key: D Major

Range: A3 – F[#]5

Tessitura: D4 – B4

Tempo: Allegro vivo

Level: 2-3

Voice Type(s): Mezzo/Baritone

Sources: *Vocal album: 37 songs with piano accompaniment: high voice*

Song-Albums by C. Chaminade, vol. 2

Key: D Major

Six mélodies for medium voice, Walter Foster, ed.

Key: D Major

Cécile Chaminade: 37 Songs, high voice, vols. 1, 2

Key: F Major

Range: C4 – A5

Tessitura: F4 – D5

Voice Type(s): Soprano/Tenor

Six mélodies for high voice, Walter Foster, ed.

Key: F Major

Villanelle is a fun and exciting piece that requires many solid skills from both the accompanist and vocalist. The accompaniment requires quick fingers with many fast paced sixteenth note scales and arpeggios. The overall musical form is ABA and the piece has many dance-like rhythmic figures and qualities. The text refers to the festivities of the village people during fall harvest where young gentlemen and ladies meet each other and dance in celebration. The accompaniment begins with grace notes and chords in slow rhythms that increase in speed with the addition of sixteenth note rhythms to indicate their happiness and dancing. The grace notes appear throughout the piece in both the accompaniment and vocal part to represent the dance.

The major challenge of this piece for the vocalist is the diction. It is also difficult to catch a breath between phrases in each verse. Chaminade leaves only a very quick quarter or eighth rest before continuing the next phrase which doesn't allow the vocalist a great deal of time to recover between phrases.

Chaminade uses both the rhythmic and melodic motives found on the word *village* for the word *musettes*, bagpipes. She uses this motive to depict the sound of the instrument playing. She also illustrates dancing under the stars beginning with *et, sous la nuit étoilée*, and under the starry night, by using a chromatic half step descending line which also represents the excitement and slyness of the young people as they look for the hands of their next dance partner. At the end of the verse the music builds slowly and dynamically to *ce soir*, this night, where they will all gather to dance and enjoy the festivities of the harvest. Students will love performing this piece because of the fun rhythms and melodic line. Audiences will also find themselves tapping along with the beat and humming the beautiful melody.

Voeu suprême

Publication date: 1910

Poet: Pierre Reyniel

Key: G Major

Range: C[#]4 – F[#]5

Tessitura: F[#]4 – D5

Tempo: Moderato molto sostenuto

Level: 2

Voice Type(s): Mezzo/Baritone

Source: Published separately as a single song (Paris: Enoch & Cie, 1910)

In *Voeu suprême*, supreme vow, Chaminade creates a dream-like atmosphere that matches the text. The text is about dreaming for a long time about being in love, sharing a home with a spouse and passing seasons. It is not clear if one of the lovers has left or died but the title may give a clue. A marriage vow is not broken by death but rather by abandonment. It seems that the poet is longing for the past when they were in love, sharing a home and their lives together. Chaminade sets the scene in the opening bars of the accompaniment where both hands are playing in the treble clef to indicate a dream or the past. Most of the accompaniment consists of arpeggios while the voice sings the melodic line above. The harmonies of the chords often sound ethereal, further solidifying the mood of the piece even more clearly. The musical form is ABA with some minor alterations to the final A section. The phrases are usually two measures in length and should not be a challenge for a student who may have some breath management issues. Although not one of the most interesting Chaminade pieces, it can make a great study piece for a young baritone or mezzo.

Voisinage

Publication date: 1888

Poet: Henry Maigrot

Key: C Major

Range: C4 – D5

Tessitura: G4 – C5

Tempo: Allegretto

Level: 2

Voice Type(s): Mezzo/Baritone

Sources: *Twenty Songs: Book 1 for High Voice and Piano*

Twenty Songs: Book 1 for Low Voice and Piano

Key: C Major

Mélodies: Premier Recueil: voix mezzo-soprano

Key: C Major

1^{er} volume de vingt mélodies: Mélodies de C. Chaminade

Key: C Major

Voisinage, neighbor, is a delightful narrative about having a beautiful rose for a neighbor. The vocal line resembles an arch with an easy rise and fall. Chaminade uses C Major until the last verse when she employs the minor mode depicting the rose's death. The last phrase returns to C Major as the poet bids farewell to the rose. The accompaniment is composed of two motivic structures. The first is somewhat like a rocking motive signifying playfulness or possibly awakening from a night's sleep. The second motive is a simple chordal structure that sounds like morning bells where the poet greets the rose first thing in the morning. Although the *mélodie* only covers a range of a ninth, it presents difficulties in diction at a fast tempo as well as a challenging chromatic vocal line in the last verse qualifying it as a level two piece. Once the student has mastered the diction, it is fun and playful to sing.

Voix du large

Publication date: 1905

Poet: Charles de Bussy

Key: a minor

Range: B3 – A5 (optional E5)

Tessitura: E4 – E5

Tempo: Allegro moderato

Level: 3

Voice Type(s): Soprano/Mezzo/Baritone (using optional E5 instead of A5 for Baritone)

Source: *Quatrième Recueil de mélodies: voix élevées*

This piece is challenging for young undergraduates and should be given to graduates or performance level students. There are many chromatic and key shifts requiring acute intonation by the singer. The accompaniment is challenging at times and requires great skill. The text is about fishermen on the ocean and the effects of the winds on their boats. The fishermen dream of returning home and in the distance hear the church bells that remind them that people are praying for their safety. Chaminade depicts the waves and fury of the ocean in the piano accompaniment with fast scales, rhythms, and heavy chords. The piece has frequent key and meter changes throughout. The last pages of the *mélodie* have a series of “hurrahs” for the voice to sing, signifying dawn’s approach and home on the horizon. This may be best for a male voice and could possibly be sung by a tenor; however, there are a few measures where the singer must consistently sing B3-D3 which may be too low some tenors.

Vous souvient-il? English Translation—The golden hour

Publication date: 1898

Poet: Marguerite Dreyfus

English Translation: M.C. Gillington (Mrs. G.F. Byron)

Key: F Major

Range: F4 – E5

Tessitura: G4 – D5

Tempo: Moderato

Level: 1

Voice Type(s): All

Source: Published separately as a single song (London: Enoch & Sons, 1898?)

The only publication of this *mélodie* was an English translation by M.C. Gillington published by Enoch & Sons and Joseph Williams both in London. At this time, there is no way of verifying how close the English translation is to the original French text. However, the music can be studied and analyzed so this catalog will be complete. The information for the piece was cross referenced with Citron’s text, *A Bio-Bibliography*, and the similar information verifies that this music does belong with the *mélodie*, *Vous souvient-il*⁷⁶. It is a short, simple piece and begins with a long introduction in the accompaniment. The piece is strophic with two verses mostly in two measure phrases. The melodic line contains mostly ascending steps with small intervals of a few fourths and fifths as well. The accompaniment doubles the voice in the upper right hand for most of the piece. This *mélodie* is great for young high school students to use as a contest piece and will help them learn to sing a legato ascending line without taxing the voice.

⁷⁶Citron, Cécile Chaminade: *A Bio-Bibliography*, 83.

Duets (in opus order)

Barcarolle, Op. 62

Publication date: 1892

Poet: Edouard Guinand

Key: F Major

Range: **Mezzo:** D4 – A5 **Baritone:** C3 – F4

Tessitura: **Mezzo:** A4 – E5 **Baritone:** F3 – D4

Tempo: Allegro moderato

Level: 2

Voice Type(s): Mezzo and Baritone

Source: *Cecile Chaminade: Four Duets*, Reprint

Barcarolle is so named after the boat song sung by Venetian gondoliers. The text is about lovers gliding along together across the water. This duet is an intermediate level piece due to several factors. In some sections the mezzo has descending chromatic half steps against the solid part of the baritone. The mezzo also has a leap of a ninth and the baritone has a leap of a seventh, which can be challenging for younger voices. Both parts sing solo lines as well as sing in harmony. The voices also share some notes of imitation. There is also a section where the voices sing for thirteen beats in harmony on an ‘ah’ which will require good breath management. This is a delightful piece for a shared junior or senior recital.

A travers bois, Op. 63

Publication date: 1892

Poet: Edouard Guinand

Key: G Major

Range: **Soprano:** D4 – G5 **Tenor/Baritone:** E3 – E5

Tessitura: **Soprano:** G4 – D5 **Tenor/Baritone:** A3 – D4

Tempo: Allegro

Level: 1

Voice Type(s): Soprano and Tenor or Baritone

Source: *Cecile Chaminade: Four Duets*, Reprint

A delightful duet, *A travers bois*, through the woods, is beautiful and strophic with ranges and tessituras that make it an excellent choice for young singers. The male part could be sung by either a tenor or baritone. Both voice parts have opportunities to sing alone and then join each other in harmonies mainly of thirds and sixths. The two parts also trade four measure phrases as a dialogue. The soprano has long sustained notes at the ends of

her solo lines that last for more than twelve counts. The accompaniment is especially lovely with sweeping sixteenth arpeggios that help to set the scene of the woods with the gentle wind and even trills in the left hand that could indicate singing birds. This piece should be programmed on shared junior recitals or paired with other Chaminade duets for a recital set.

Marthe et Marie, Op. 64

Publication date: 1893

Poet: Edouard Guinand

Key: D Major

Range: **Soprano:** D4 – A5

Contralto: A3 – E5

Tessitura: **Soprano:** E4 – F[#]5

Contralto: D4 – E5

Tempo: Andante

Level: 2

Voice Type(s): Soprano and Mezzo-Soprano or Contralto

Source: Published separately as a duet (Paris: Enoch Frères & Costallat, 1893)

This Biblical duet is about Mary and Martha who were close friends of Jesus. Both voices have a few solo measures but mainly sing together. There is some unison among the two voices that usually occurs at the beginning of phrases. Chaminade has added some word painting in both the vocal and accompaniment parts. For example, on the word *accords*, agreement, both the vocal parts are in unison, signifying agreement. The accompaniment imitates the sound of a harp, *harpe*, with an ascending and descending sixteenth note glissando pattern. The text refers to the sorrow of Mary and Martha after the death of Jesus. They recall his strong words and describe his sacrifice and his perfumed body after his death. The accompaniment also imitates church elements that are like a hymn with half note chords and ending plagal cadences, much like an amen played at the end of hymns. This duet is a bit challenging but would be great on a sacred recital.

Nocturne Pyrénéen, Op. 65

Publication date: 1892

Poet: Edouard Guinand

Key: A^b Major

Range: **Mezzo/Contralto:** B3 – F[#]5 (top line)

Contralto: A^b3 – E^b4/**Bass:** A^b2 – E^b3

Tessitura: **Mezzo/Contralto:** F[#]4 – E5

Contralto: C4 – C5/**Bass:** C3 – C4

Tempo: Lento assai

Level: 2

Voice Type(s): Contralto and Bass or Mezzo Soprano and Contralto

Source: Published as a separate duet (London: Enoch & Sons, 1896)

Although this duet has many phrases that are sung in unison, it is challenging for young singers due to the slow tempo and longer phrases, requiring greater breath control. This duet is valuable to the vocal repertoire because it is a rare duet for lower voices. It has a variety of sections that include solo measures for each part, unison phrases and vocal lines that are distinctly different melodically sung simultaneously to add interest. There are some two versus three rhythms between voices and some part crossing at times, but it is a very interesting piece that should be performed on recitals. The accompaniment requires a talented performer as the accompaniment involves some rhythmic challenges along with many notes in the upper and lower extremities of the piano.

Les fiancés, Op. 68

Publication date: 1892

Poet: Armand Silvestre

Key: F Major

Range: **Mezzo-Soprano:** D4 – G5

Baritone: C3 – F4

Tessitura: **Mezzo-Soprano:** F4 – F5

Baritone: F3 – E4

Tempo: Allegro

Level: 2

Voice Type(s): Mezzo-Soprano and Baritone

Source: *Cecile Chaminade: Four Duets*, Reprint

This duet for mezzo and baritone has both solo sections and sections sung together. The piece has multiple sections and has a fairly long musical form of ABCABC where the A and B sections are verses sung as solo lines by the mezzo first and then the baritone repeats the melodic content of the phrase with different text. Section C is the refrain where both sing together. There are varied lengths of phrases from two to four measures in length and Chaminade gives the voices ample time to rest between sections to secure balance. The duet consists of close intervals, thirds, and distant ones, tenths, that often move in contrary motion. The harmonies are not difficult to hear and there are some measures of unison. There is one challenge rhythmically found in the refrain where the mezzo must sing quarter note triplets while the baritone sings consistent quarter notes. The harmonies in the accompaniment add to the beauty and appeal of this duet. Chaminade begins the opening measures with some grace notes to illustrate the pealing of the bells for the upcoming wedding of the betrothed couple. The A section contains arpeggiated chords in the accompaniment with some syncopation also indicating the pealing of bells. Additionally, some of the melody is played in the left hand of the accompaniment. The tonal center of the B section changes to A^b Major where Chaminade illustrates falling snow with the alternation of fifths and sixths in the right hand. She also uses half notes and accented large chords in the accompaniment to demonstrate the sound of the bells. This is a charming duet that should be programmed on recital for its beauty and appeal.

L'Angelus, Op. 69

Publication date: 1893

Poet: Armand Silvestre

Key: f minor/F Major

Range: **Mezzo:** C4 – F5 **Baritone:** C3 – D4Tessitura: **Mezzo:** F4 – C5 **Baritone:** F3 – C4

Tempo: Andante

Level: 1

Voice Type(s): Mezzo/Baritone

Source: *Cecile Chaminade: Four Duets*, Reprint

This duet is mainly sung in unison throughout. When harmony exists between voices, it is usually thirds, fourths, and fifths to depict the tolling of the bells. The angelus is a devotion honoring the incarnation of Jesus and often involves tolling of the bells. There are two sections, one in f minor and the other in F Major. This duet is a great starter for young mezzos and baritones to program on a junior recital.

L'ondine et le pêcheur, Op. 70

Publication date: 1893

Poet: Armand Silvestre

Key: D Major

Range: **Soprano:** C4 – A5 **Tenor:** C[#]3 – A4Tessitura: **Soprano:** F4 – G5 **Tenor:** F[#]3 – F[#]4

Tempo: Moderato

Level: 3

Voice Type(s): Soprano and Tenor

Source: Published separately as a single duet (Paris: Enoch Frères & Costallat, 1893)

This duet is stunning and very dramatic but requires students and performers of the highest caliber. The text is about a water nymph and a fisherman. According to mythology, the water nymph would lure fishermen with their beauty and singing. The legends are in conflict as to the fate of the fisherman/sailor ranging from the water nymph gaining and/or losing immortality or by falling in love and bearing a child. The moral of the text indicates that fishermen should beware of the charms of this creature.⁷⁷

Chaminade uses the accompaniment with cleverness to indicate the depths of the water with descending chromatic fourths in the right hand and descending minor seconds in the left. The accompaniment is written for an accompanist with great skill. Chaminade also adds trills in the accompaniment, triplet arpeggios and rolled chords to indicate the waves of the ocean. The soprano part is challenging because of the sustained, repeated G5 and descending octave leap to G4 over four measures on the words *dans mes bras je*

⁷⁷“Undine (alchemy),” Wikimedia Foundation, Inc.,
[http://en.wikipedia.org/wiki/ondine_\(mythology\)](http://en.wikipedia.org/wiki/ondine_(mythology)) (accessed August 11, 2011)

t'emporterai, in my arms I will take you. The tenor also has challenges in this piece that include a leap of a sixth from C4 to A4 and singing over a wide range. The duet is a narrative between the two characters as well as a duet. The piece ends with the fisherman remembering the warnings of his mother and fiancée about these traitorous creatures and he resists her charms while she, unsuccessful in winning his heart, dies in a watery grave. This duet is definitely a show piece, offering an opportunity for deep expression and character singing as preparation for operatic duets.

Duo d'étoiles, Op. 71

Publication date: 1892

Poet: Armand Silvestre

English Translation: R. H. Elkin

Key: A Major

Range: **Soprano:** E4 – A5

Mezzo/Contralto: C[#]4 – F5

Tessitura: **Soprano:** F[#]4 – D5

Mezzo/Contralto: D4 – B4

Tempo: Allegretto

Level: 2

Voice Type(s): Soprano and Mezzo or Contralto

Source: *Cécile Chaminade: Three Duets*

This beautiful duet has a quick tempo that pairs well with one of the slower duets for a recital. Level two is appropriate for this duet because the tempo makes singing clear, crisp diction challenging. Both parts are not difficult with many harmonies of thirds and sixths. There are two sections where A is the refrain in A Major and section B is the verse in f[#] minor. The refrain (A) is heard first by both soprano and mezzo followed by a solo of four measures by the mezzo that begins section B and is joined by the soprano to finish the section. After the first verse, the A section is repeated again with the same text followed by the mezzo's four measures of solo that begin the B section and a small coda which contains different material. This coda builds to an A5 for the soprano and F5 for the mezzo followed by a sweet ending on thirds. There is some irony in using an allegretto tempo for this piece. The text speaks of two stars that only sing about love and never experience it because stars are not human and cannot be heard. The text suggests that the stars may have been human and died without knowing the fulfillment of love and mourn this loss. This is depicted in the soprano line where a leap of a tenth on the word *plainte*, complaint, is indicated. The quicker tempo could be an indication of the twinkling stars that these two have become and may account for the accompaniment being played frequently in both the treble staves. The melody is quite lovely and singable and students will enjoy performing this piece on recital.

Joie d'aimer, Op. 102

Publication date: 1900

Poet: Edouard Guinand

Key: G Major

Range: **Mezzo:** B3 – G5

Mezzo: D4 – D5

Tessitura: **Baritone:** C[#]3 – F[#]4

Baritone: D3 – D4

Tempo: Allegro moderato

Level: 2

Voice Type(s): Mezzo and Baritone

Source: Published as a separate duet (Paris: Enoch and Cie, 1900)

This duet is long but charming for mezzo and baritone. The musical form is ABABA where A is the refrain and B is the verse. It will be helpful for performers to have the text of A repeated to learn and memorize the text. Both parts sing in harmony as well as trade solo lines. In section A, the first solo line sung by the mezzo is echoed a major second higher from the baritone. For variety in the B section, Chaminade switches the solo lines of the voices where the mezzo sings the baritone line and vice versa. There are challenges for the baritone, namely: large leaps of a seventh or octave, ability to sustain one note in succession as well as being able to sing an F[#]4 at the beginning of a phrase with only the lead in of the accompaniment. The mezzo has descending tritone intervals and also must produce an F[#]5 with no vocal preparation to start the phrase. The harmonies between voices are not terribly challenging, but require good intonation with intervals of seconds and tritones. The text is about the joy of being in love and body parts that may attract each other (i.e. eyes, ears, forehead, etc.) against the backdrop of nature. The accompaniment consists mainly of eighth note chords in the right hand while the left hand has some chords, octaves and some of the melodic line also. Both voices have comfortable ranges and tessituras and this duet would be a delight to program on any senior recital.

Appendix

Vocal Solos within Choral Works

On Silvery Waves (no opus number)

Publication date: 1896

Poet: R. H. Elkin (English)

Key: G Major

Ranges: **1st voice (top):** D4 – G5

2nd voice (bottom): A3 – D5

Tessituras: **1st voice:** D4 – D5

2nd voice: D4 – D5

Solo Part: Range: B3 – F5

Tessitura: G4 – D5

Tempo: Moderato

For: Piano and 2-part (treble voices)

Source: Published as a separate piece (London: Enoch & Sons, 1896)

Les Amazones, Symphonie Dramatique, Op.26

Publication date: 1884

Poet: Charles Grandmougin

Key: f minor

Range: **Sopranos:** A3 – A5, **Altos:** A^b3 – E5, **Tenors:** E3 – A[#]4, **Basses:** F[#]2 – E4

Tessitura: **Sopranos:** F4 – G5, **Altos:** E4 – D5, **Tenors:** A^b3 – G4, **Basses:** C3 – C4

Himris, (soprano solo): Range: C4 – B^b5 Tessitura: F[#]4 – G5

Kalyani (mezzo solo): Range: B^b3 – G5 Tessitura: E4 – F5

Gandhar (tenor solo): Range: C3 – C5 Tessitura: G3 – A^b4

Tempo: Allegro moderato

For: Orchestra, Mixed chorus,* and soloists (only piano/vocal score was published)

*There are measures where all voice types divide into two parts and ranges/tessituras are inclusive for both parts

Source: Published separately (Paris: Enoch & Costallat, 1884)

<http://216.129.110.22/files/imglnks/usimg/7/72/IMSLP58573-PMLP120144->

[Chaminade - Les Amazones Op. 26 vocal score .pdf](#)

Les feux de Sainte Jean, Op. 44

Publication date: 1890

Poet (original): Armand Silvestre

English Version: N. H. Dole

Key: G Major

Range: **Sopranos:** D4 – A5**Altos:** G3 – E5Tessitura: **Sopranos:** G4 – E5**Altos:** D4 – D5**Soprano Solo:** Range: B3 – F[#]5

Tessitura: E4 – D5

Tempo: Allegro

For: SA* chorus, soprano solo, and piano

*There are measures where sopranos/altos divide into two parts and ranges/tessituras are inclusive for both parts

Source: Published as a collection from Schirmer's Octavo Choruses for Women's Voices

Sous l'aile blanche des voiles (Barcarolle-nocturne), Op. 45

Publication date: 1890

Poet: Armand Silvestre

Dedication: Edouard Guinand (poet)

Key: A^b MajorRange: **Sopranos:** E^b4 – A^b5**Altos:** B^b3 – E^b5Tessitura: **Sopranos:** G4 – E^b5**Altos:** E^b4 – D5**Solo:** Range: B3 – F[#]5Tessitura: G[#]4- D5

Tempo: Moderato

For: SA chorus, soprano solo, and piano

Source: Published in collection *C. Chaminade: Choeurs pour voix de femmes avec soli****Pardon Breton, Op. 46***

Publication date: 1890

Poet: Armand Silvestre

Key: G Major

Range: **Sopranos:** D4 – A5**Mezzos:** D4 – F[#]5**Altos:** A3 – D5Tessitura: **Sopranos:** G4 – E5**Mezzos:** F[#]4 – D5**Altos:** D4 – B4**Soprano Solo:** Range: G4 – G5

Tessitura: A4 – E5

Contralto Solo: Range: B3 – E5

Tessitura: G4 – D5

Tempo: Moderato

For: SSA chorus, soprano solo, contralto solo, and piano

Source: Published in collection *C. Chaminade: Choeurs pour voix de femmes avec soli****Noce hongroise, Op. 47***

Publication date: 1890

Poet: Armand Silvestre

Key: F Major

Range: **Sopranos:** G4 – G5**Altos:** C4 – D^b5

Tessitura: **Sopranos:** A4 – F5
Soprano Solo: Range: F4 – F5

Altos: F4 – C5
 Tessitura: A4 – E5

Tempo: Allegro

For: SA* chorus, soprano solo, and piano

*There are measures where sopranos/altos divide into two parts and ranges/tessituras are inclusive for both parts

Source: Published in collection *C. Chaminade: Choeurs pour voix de femmes avec soli*

Noël des marins, Op. 48

Publication date: 1890

Poet: Armand Silvestre

Key: d minor—ends in D Major

Range: **Sopranos:** C[#]4 – A5

Altos: G3 – D5

Tessitura: **Sopranos:** E4 – E5

Altos: D4 – D5

Soprano Solo: Range: E4 – A5

Tessitura: C5 – F5

Tempo: Andante con moto

For: SA* chorus, soprano solo, and piano

*There are measures where sopranos/altos divide into two parts and ranges/tessituras are inclusive for both parts

Source: Published in collection *C. Chaminade: Choeurs pour voix de femmes avec soli*

Les filles d'Arles, Op. 49

Publication date: 1890

Poet: Armand Silvestre

English Translation: E. Buer

Key: F Major

Range: **Sopranos:** E4 – G5

Altos: C4 – F5

Tessitura: **Sopranos:** A4 – F5

Altos: F4 – D^b5

Soprano Solo: Range: E4 – A5

Tessitura: A4 – F5

Tempo: Allegretto

For: SA chorus, soprano solo, and piano

Source: Published as a collection of Octavo Choruses for Women's Voices

Poèmes Évangéliques, Op. 99 (nos. 1-6)

Publication date: 1903

Poet: Edouard Guinand

For: SA* chorus, soprano solo, and piano

*There are measures where sopranos/altos divide into two parts and ranges/tessituras are inclusive for both parts

Source: Published as a collection *Choeurs pour voix de femmes: Poèmes Évangéliques*

No. 1—L'Étoile

Key: A Major

Range: **Sopranos:** C4 – F5Tessitura: **Sopranos:** G4 – E5**Soprano Solo:** Range: A4 – F5

Tempo: Con moto

Altos: B3 – E5**Altos:** E4 – C5

Tessitura: B4 – E5

No. 2—Les Humbles

Key: f minor/F Major

Range: **Sopranos:** B3 – G^b5Tessitura: **Sopranos:** F4 – D5

Tempo: Lento

Altos: G3 – D5**Altos:** C4 – B^b4***No. 3—Les Pêcheurs***Key: A^b MajorRange: **Sopranos:** C4 – G5Tessitura: **Sopranos:** G4 – E^b5

Tempo: Allegro moderato

Altos: B^b3 – F5**Altos:** D4 – B^b4***No. 4—La jeune fille***

Key: C Major

Range: **Sopranos:** B3 – F5Tessitura: **Sopranos:** G4 – E5**Soprano Solo:** Range: F4 – F5

Tempo: Moderato

Altos: A3 – C5**Altos:** C4 – G4Tessitura: A^b4 – D5***No. 5—Les petits enfants***

Key: f minor

Range: **Sopranos:** C4 – G5Tessitura: **Sopranos:** F4 – E^b5

Tempo: Moderato

Altos: C4 – E^b5**Altos:** E^b4 – A^b4***No. 6—Sainte Madeleine***

Key: a minor/A Major

Range: **Sopranos:** C4 – A5Tessitura: **Sopranos:** G4 – E5

Tempo: Andante con moto

Altos: B3 – E5**Altos:** E4 – A4

Ronde du crépuscule, Op. 133

Publication date: 1909

Poet: Ludovic Fortolis

Key: G Major

Range: **Sopranos:** D4 – F[#]5

Altos: G3 – D5

Tessitura: **Sopranos:** G4 – E5

Altos: B3 – B4

Soprano Solo: Range: D4 – G5

Tessitura: G4 – E5

Tempo: Moderato

For: SA* chorus, soprano solo, and piano

*There are measures where sopranos/altos divide into two parts (S1/S2 and A1/A2)

Source: Published separately (Chapel Hill, NC: Treble Clef Music Press, 1999)

Les elfes des bois, Op. 159

Publication date: 1920

Poet: Ludovic Fortolis

Key: e minor

Range: **Sopranos:** B3 – G[#]5

Altos: G3 – B4

Tessitura: **Sopranos:** G4 – F[#]5

Altos: B3 – B4

Soprano Solo: Range: F[#]4 – F[#]5

Tessitura: F[#]4 – D5

Tempo: Allegro

For: SA* chorus, soprano solo, and piano

*There are measures where sopranos/altos divide into two parts and ranges/tessituras are inclusive for both parts

Source: Published separately (Paris: Enoch & Co., 1920)

Les sirènes, Op. 160

Publication date: 1920

Poet: Ludovic Fortolis

Key: f minor

Range: **Sopranos:** C4 – F5, **Altos:** G3 – E^b5, **Tenors:** C3 – F4, **Basses:** F2 – C4

Tessitura: **Sopranos:** G4 – E^b5, **Altos:** C4 – C5, **Tenors:** F3 – C4, **Basses:** A^b2 – A^b3

Soprano Solo: Range: E4 – A^b5

Tessitura: G4 – G5

Baritone Solo: Range: E^b3 – E^b4

Tessitura: E^b3 – B^b4

Tempo: Allegro moderato

For: Mixed chorus*, soprano/baritone solos, and piano

*There are measures where all voice types divide into two parts and ranges/tessituras are inclusive for both parts

Source: Published separately (Paris: Enoch & Co., 1920)

Messe pour deux voix égales, Op. 167

Publication date: 1927

Text: from Latin Mass+

For: SA* chorus or two voices—soprano and contralto, organ or harmonium

*There are measures where sopranos/altos divide into two parts and ranges/tessituras are inclusive for both parts

Source: Archived copy and published separately (London and New York: Enoch & Cie, 1927)

Kyrie

Key: D Major

Range: **Sopranos:** D4 - E5

Altos: B3 – D5

Tessitura: **Sopranos:** F[#]4 – B4

Altos: D4 – G4

Tempo: Moderato

Gloria

Keys: C Major, F Major, a minor

Range: **Sopranos:** D4 – G5

Altos: B3 – D[#]5

Tessitura: **Sopranos:** G4 – E5

Altos: E4 – C5

Soprano Solo: Range: F4 – F5

Tessitura: G4 – D5

Contralto Solo: Range: B3 – C[#]5

Tessitura: C4 – A4

Tempo: Allegro moderato

Sanctus et Benedictus

Keys: e minor, D Major, G Major

Range: **Sopranos:** D4 – G5

Altos: B3 – E5

Tessitura: **Sopranos:** G4 – E5

Altos: D4 – B4

Soprano Solo: Range: G4 – D5

Tessitura: G4 – B4

Contralto Solo: Range: D4 – G4

Tessitura: D4 – F[#]4

Tempo: Maestoso

O Salutaris

Key: E^b Major

Range: **Sopranos:** C4 – F5

Altos: B^b3 – E^b5

Tessitura: **Sopranos:** E^b4 – C5

Altos: C4 – G4

Tempo: Andante sostenuto

Agnus Dei

Key: G Major

Range: **Sopranos:** D4 – G5

Altos: B3 – D5

Tessitura: **Sopranos:** G4 – D5

Altos: F[#]4 – B4

Tempo: Sostenuto

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